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"ROSE MARIE"

At Drury Lane.

A Musical Play, a Romance of the Canadian Rockies, in Two Acts, presented at the Theatre Royal, Drury Lane, on Friday, February 20.

Sergt. Malone ..... John Dunsmure
Lady Jane ..... Clarice Hardwicke
Black Eagle ..... Percy Parsons
Edward Hawley .....Brian Gilmour
Emile La Flamme .. Michael Cole
Wanda ..... Mira Nirska
Hard-Boiled Herman..Billy Merson
Jim Kenyon .....Derek Oldham
Rose Marie La Flamme..Edith Day
Ethel Brander ..... Marjorie Chard
A Caretaker ..... George Spelvin

"Rose Marie" is a very good entertainment: a cleverly contrived compromise between a melodrama and a musical comedy, and a splendid vehicle for a number of bright spectacular effects and some fine ensembles. If the production has a weakness it is that the piece is lacking in humour, and the book needs strengthening in this respect.

Some of the spectacular scenes are beautiful in the extreme, and the "Totem Tom-tom" dance, now deservedly famous, would alone ensure that "Rose Marie" will repeat its great American success in London. The chorus dancing is magnificent, and this was fully recognised on the opening night when the calls were loud and insistent for the ladies who had danced with such extraordinary precision throughout the evening. The "Totem" dance is quite unique, and it was given with variations many times. The girls are dressed in fine, crude barbaric colours, and they look as if they had stepped out of a box of jolly Christmas crackers. Sometimes the movements are as precise as a regiment on parade, and at others they wave as gracefully as a field of ripe corn in the wind. It is all very beautiful to watch, and Miss J. Kathryn Scott, who designed the dances, deserves the highest praise for the arrangements.

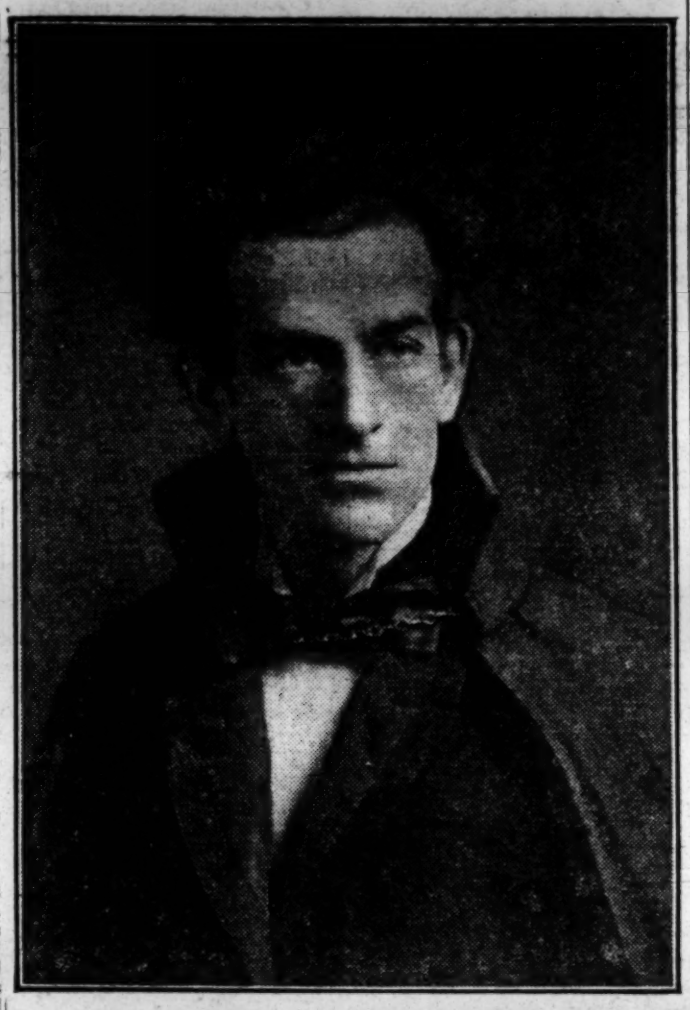
As we have already indicated, there is a melodramatic plot which is of interest mainly because it places the piece against the fine, massive backgrounds (cleverly painted by Messrs. Joseph and Phil Harker) of the Canadian Rockies. Rose Marie is a French-Canadian girl who is in love with Jim Kenyon, a young adventurer falsely accused of the murder of a half-breed Indian picturesquely known as Black Eagle. Unaware of the charge, Kenyon goes off to find fame and fortune in the discovery of a silver mine, and when he returns Rose Marie is about to marry the scurrilous villain of the play, a wealthy man named Hawley, who was really the cause of Black Eagle's death. Kenyon is able to produce the murderer, and everything ends happily when we leave him and his bride at the charmingly placed "Castle" in the mountains.

The music throughout the play is tuneful and vigorous. The "Rose Marie" motif song has been cleverly worked into the score, and the exquisite "Indian Love-call" theme is used with appealing effect. Mr. Rudolf Frimi and Mr. Herbert Stothart (who conducted at the opening performance), the composers, can be congratulated on their share in the production.

The great lack in the book is humour. Mr. Billy Merson as Hard-boiled Herman, and Miss Clarice Hardwicke as "Lady Jane" the saloon keeper, do wonders with their poor material. There is hardly a witty line in the piece, and Mr. Merson had to fall back on a reference to the "dole" for a laugh. Needless to say, he plays a "tough," and he and Miss Hardwicke were very bright and amusing in the "Hard-boiled Herman" number when they hold up the chorus with pistols. Miss Hardwicke is the promising young comedienne whose appearance in "The Looking Glass" is well remembered.

Miss Edith Day, with a delicious French-American accent, made a piquante figure as Rose Marie, and her singing and graceful dancing were delightful. It was a vivid, charming performance. Mr. Derek Oldham brought to the part of Jim Kenyon a fine, manly figure and one of the best voices ever heard in a musical comedy. He sang finely throughout the piece. A highly picturesque Indian vamp was played by Miss Mira Nirska, who put a good deal of exotic colour into her performance. Miss Nirska's principal chance was in the "Totem Tom-tom" number, which she rendered in a spirited fashion, leading the chorus to the heights of achievement we have already mentioned. Mr. John Dunsmure, another member of the company with a good voice, was amusing as the Irish Sergeant of the Canadian Mounted Rifles. Mr. Brian Gilmour, who seems doomed to play villains, was splendidly cool and sinister as Edward Hawley; and Mr. Michael Cole did well as

(Continued in column 5.)



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"IRIS"

At the Adelphi.

A Play in Four Acts by Arthur Pinero, revived at the Adelphi Theatre on Saturday, March 21, 1925.

Iris Bellamy ..... Gladys Cooper
Fanny Sylvain ...Winifred Griffiths
Aurea Vyse ..... Joan Maude
Mrs. Wynning ..... Barbara Deane
Miss Pinsent ..... Violet Campbell
Woman Servant ... Hannah Kellog
Woman Servant...Gwendolen Floyd
Frederick Maldonado..Henry Ainley
Laurence Trenwith..Andrew McMaster
Croker Harrington..Norman Forbes
Archibald Kane .....Gerald Ames
Col. Wynning...C. Disney Roebuck
Servant ..... George Ide
Servant ..... J. Smith Wright

Not the least interesting of the many sides to the theatre is that it is a register of modes and manners. It is curious to think that "Iris" was regarded as a daring play when it was produced in 1901; that people were rather shocked at the frank presentation of a luxury-loving, weak-willed woman who is prepared to sell herself to a millionaire she dislikes rather than face life bravely with the poor man she loves. The problem is still the same, but it would be approached differently to-day. It would have added interest to "Iris" if it had been presented as a costume play, for on Saturday last we had the characters dressed in the latest 1925 clothes, talking a different language and approaching things from an almost entirely different point of view from the people in, say, "Our Betters," "Spring Cleaning," and "The Vortex," who are drawn from the same class as the Pinero characters. So much of the dialogue sounds trite and stilted to a modern audience.

In the construction, too, "Iris" has dated. Sir Arthur Pinero would have managed things very differently if he were writing the play to-day; much of Croker Harrington's sentimental talk would be cut out, for instance, and the characters in the first act would be less naively explained to the audience than by the scene between Fanny Sylvain and her niece on the settee.

But these are minor details. There is still a good deal of interest in the principal characters. Iris Bellamy and Freddie Maldonado, and the interest increases as the play progresses. Iris is not too clearly defined in the first two acts, and it did not help matters to present Laurence Trenwith as a weak young man who cut a poor figure beside the splendidly dominant and vital Maldonado. But the last act was excellent, and as stirring in its tragedy as when the play was first presented. It will be remembered that Iris has let Trenwith go to British Columbia to win a fortune, and declared that she will live on the £150 a year that remains from her late husband's estate until he returns. An hour or two after her lover has gone she accepts a cheque book from Maldonado, and in the last act we find her living under his protection and shunned by most of her former friends, in the sumptuous flat in Park Street. She puts off an engagement with Maldonado when she hears that Trenwith is again in London, and she sends him a message to call that evening. Maldonado discovers the message, unknown to Iris, and, after the parting interview with the broken-hearted Trenwith, he returns in a frenzy of jealousy, orders her out of the flat, dismisses the servants, and then proceeds to smash up the furniture.

That final picture of Iris, friendless and forsaken, bereft of the man she loves and the man who loves her, going out into the night, is most moving, and Miss Gladys Cooper in that scene, in a simple black dress and ashen in complexion, was magnificent. One felt the tragedy of the broken woman. By contrast Miss Cooper should have been brighter and gayer in the first part of the play, and so intensified the tragedy. Mr. Henry Ainley was excellent as the millionaire, Maldonado. Throughout the play, even in his lighter passages, there was a suggestion of hidden force and passion, and at the end he acted with extraordinary force and intensity. It was a very distinguished and compelling characterisation. Mr. Gerald Ames was good as the embezzling solicitor who appears in the first act, and Mr. Norman Forbes did all he could with the impossible and doting Croker Harrington. Some of the other members of the cast spoke so badly that they were inaudible at the opening performance.

(Continued from column 2.)

Rose Marie's unreasonable brother, Emile La Flamme.

The authors of the book and lyrics are Otto Harbach and Oscar Hammerstein. The play was produced by Mr. Felix Edwardes, and is presented by arrangement with Mr. Arthur Hammerstein.

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By arrangement with Mr. Robert Macdonald.
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"THE PRIVATE SECRETARY."
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"BACHELOR HUSBANDS,"
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"PADDY, THE NEXT BEST THING."
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Address, CECIL BARTH,
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MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED only vacant date, April 13
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Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
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Brilliant Comedy in 3 Acts, by F. Rawlings.
Outlaughs "Charley's Aunt."
All coms., General Manager, Repertory Theatre, Rotherfield.
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Once or Twice Nightly.
To precede Theatre Royal, Leeds.
The Successful New Racing Play,
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WANTED, Smart Young Lady for Illusion Show, touring Fairs. Full particulars, letters only, GEORGE ELLIOT, 8, Brooklyn-road, off Goldhawk-road, Shepherd's Bush.

WANTED, Dancers for Tour, Provinces and London; must be tall, and absolutely able to Sing and Dance. Audition, Oxford Theatre, W., Friday, 12 a.m., GEORGE SHURLEY.

WANTED, for a Harty Day Revue, All-round Dancers; young and pretty essential. Audition, with practice dress, Monday next, 1.15. WEATHERBYS, 3, Bedford-st., Strand.

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WANTED, engt. by two young ladies, excellent ballroom dancers, height 5ft. 7in. and 5ft. 8in., as Professional Dancers in hotel, club, or dance hall; one excellent dance pianiste. E. B., 397, Fulham-rd., S.W. 10.

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WANTED, Residential Manager for the Hippodrome, Margate; must be able to supply guarantee bond for £500; must have experience in running bars, controlling staffs, and advertising. Wages, £400 per year. Apply by letter to A. E. ABRAHAMS, 25, Shaftesbury-avenue, London, W.1.

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WANTED, for Saturday, July 4, Artists with turns suitable for outdoor performances, such as High Trapeze, Trick Cycling Troupes, or sensational performances; large stage provided. First-class turns only. Terms and full particulars to TOM PASSANT, Hon. Sec., Wilmslow.

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Great Comedy Act.
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WANTED Known, PERCY CURRY, Comedian, liberty, Monday; halls, revue; sing, dance, patter; highest refs. Albion Hotel, Sunderland.

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WANTED, for Atlantic Liners, Cruises, etc., a few brilliant Violin Leaders with libraries, Pianists, 'Cellists, and Contrabassists, to register for summer season; only applications from strictly sober and gentlemanly instrumentalists considered; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, for Atlantic Liners, Cruises, etc., Leaders, Pianists, 'Cellists, Contrabassists, Violinists combining E flat Alto Saxophone, Flat Pitch, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Flat Pitch, or Tenor Banjo; Contrabassists combining Tenor Trombone, Clarinets combining E flat Alto Saxophone, Flat Pitch.
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WANTED, Violin, 'Celliste, and Organist; must be good. Apply, 11—2, COENEN & BRADLEY, 33, Gt. Windmill-street, W.1.

WANTED, 2nd Violin and a Clarinet. Apply, 30, Bonfield-road, Lewisham, between 2 & 3 on Saturday.

WANTED, Drum, doubling 'Cello; young lady; jazz, straight; London firm; seaside engt. and town. Call, with instruments, Monday, SQUIRE, 3, West-hill, Highgate, N.6 (Kentish Town), N.W. 'Phone, Mount View 4156.

WANTED, first-class Rept., Bass, Flute, Clarinet, Tympanist, with full effects, to commence April 2nd, cinema; evenings only. Call or write, terms and refs., Monday, 30th, between 10.30 and 12.30. DORE COLOSEUM, High-street, East Finchley, London, N.

WANTED, 1st-class Rep. Symphony, experience essential. Apply JOSEPH MUSTAMP, M.D., Theatre Royal, Manchester.

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First-class Syncopated Musicians.
Must be tip-top men.
Able to read at sight and memorise.
Smart appearance necessary.
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State if vacant immediately, and give full particulars.
Enclose photo, terms, etc., to TEDDY MORRIS,
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Long, comfortable tour to the right man.
Apply, stating age, etc., to—
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WANTED, brilliant Pianiste and 'Celliste (lady), experienced in café work; good appearance. Audition, Monday, 10 a.m. CRITERION RESTAURANT, Jermyn-street entrance, Piccadilly, W.

WANTED, first-class Orchestral Pianist and 'Cellist; 3 mats., 6 evenings, cinema; to commence April 2. Call or write, terms and refs., Monday, 30th, between 10.30 and 12.30. DORE COLOSEUM, High-street, East Finchley, London.
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WANTED for ½-hour show, Saturday afternoon, April 4, Pianist, Trumpet, Trombone, Alto Sax., Tenor Sax.; must be willing to rehearse Friday evening, April 3. Particulars, fee required, Box 512, "The Era."

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WANTED, Musicians to keep in touch with us for London and seaside engagements.
APOLLO ORCHESTRAL AND CONCERT AGENCY,
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Dance Orchestra, Season 1925, May 30 to Sept. 19.
WANTED, real live Dance Band, instrumentation — Piano, Violin, Banjo, Saxophone, Drums, capable of Doubling. 35 hours weekly. Preference given to combination at present organised. State where audition can be given, references, terms, with photos., not later than April 4, to ARTHUR A. CASH, General Manager, Winter Gardens, Great Yarmouth.

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WANTED, Violin Leader, evgs., 2 mats., £5 5s.; Organists (Harm.), evgs. only, £4 and £3 15s.; 'Cellist, evgs., 2 mats., £4 10s.; males; for cinema. State age and when at liberty, to 10, Richmond-ave., Sedgley Park, Manchester.

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WANTED, engt. by Violin-Leader, cinema; own library; good fitter. E., c/o Coenen and Bradley, 35, Gt. Windmill-street, W.1.

WANTED, by Violin-Leader, own library; cinema, hotel, seaside. B. B., c/o Coenen and Bradley, 35, Gt. Windmill-street, W.1.

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WANTED, for touring, an experienced Violinist; also good Banjoist and Jazz Drummer. To open April 13. Apply, H. MOXON, Woodmans Yard, Upper Norwood, London, S.E.

WANTED, for superlative Dance Band, the following first-class musicians: Violin, doubling Sax.; also E flat Alto, B flat Tenor, Trumpet, Trombone, Sousaphone, Piano, Drums, Xylophone, Glock., Bells, etc. Must be young and smart, and give rehearsals. Apply, mornings, 54, West side, Wandsworth Common, S.W.18.

WANTED, Leader Violinist, super cine, a, 4½ hours; open April 6; must be first class; strong tone essential. Age, refs. M. D., 56, Russell-street, Middlesbrough.

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WANTED, engt. as Leader or Rep. by 1st-class young Lady Violiniste; fully experienced in any bus.; beautiful tone; fine references; small library if required. "MARY," 5, Vine-street, Holborn, E.C. 1.

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WANTED by Leader, engagement, cinema; large library; Croydon or near, VIOLINIST, 106, Canterbury-road, Croydon. Ph.: Thornton Heath 696.

WANTED Known, first-class Lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop. 5572.

WANTED, Cellist, Violinist or Rept., any bus., thor. rel. and exp.; Alder, Mouton, and Tavan arr., etc.; cinema pref. NICHOLS, 175, Cann Hall-road, Leytonstone, E. 11.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'Celliste, 115, Warwick-street, S.W. 1.

WANTED, engt., lady 'Celliste, fully exp., solo and orch., cinema or hotel. C., c/o Coenen-Bradly, 33, Great Windmill-street, W.1.

WANTED, 'Cellist or Violinist; must be thoroughly competent. Apply, PICTURE HOUSE, Leatherhead.

WANTED, Easter, 9th to 14th, hotel, Derbyshire, expd. 'Cellist, combin. of Sax., Banjo, or Jazz Drums; also Drummer, doubling; ladies or gents.; young, good appearance; state lowest terms; board residence provided. Box 481, "The Era."

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WANTED Known, 'Cellist, young, exp., is open to engts., afternoons and Sundays; good tone. LEO, 65, Parma-crescent, Lavender Hill, S.W.

WANTED, engt. by young 'Cellist, doubling tenor banjo; seaside preferred; experienced all lines; at liberty April 20. 'CELLIST, 16, Starkey's-field, Yeadon, near Leeds.

WANTED, Deputising only, by experienced 'Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED Known, experienced 'Cellist at liberty Miss CHILD, The Oaklands, Offerton-lane, Stockport, Cheshire.

WANTED, engt. by thor. exp. Lady 'Celliste; Town only. 46, Addison Way, Golders Green. 'Phone: Speedwell 3917.

WANTED by 'Cellist, Deputy Work, regular or odd days; thoroughly experienced; moderate terms. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, engt. by experienced 'Cellist, any business; can open at once. Box 496, "The Era."

WANTED, engagement as 'Cellist, at liberty April 6; season or perm.; used to Tavan and other arrangements; long experience. 'CELLIST, 36, Beach-street, Bare, Morecambe, Lancs.

WANTED, engagement as experienced 'Cellist, used standard music; had 12 years in cinema work; could open April 6; sober, etc. 'CELLIST, 16, Albert-terrace, Skirbeck, Boston, Lincs.

WANTED, engt. by 'Celliste. Fully experienced Pictures, Variety, Mus Com., etc. Vacant through reducing orchestra for summer. Wire or write, 'CELLISTE, 11, Dixon-avenue, Chelmsford.

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WANTED Known, first-class Double Bass, thoroughly experienced in all lines, will accept engagement at low terms, for London or suburbs. Box 511, "The Era."

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WANTED, engt. by first-class Double Bass Player, fully expd. all lines, cinema, etc.; London and district only. 130, The Grove, W. 6. 'Phone: Riverside 1904.

WANTED, engagement by Double Bass, any business, experienced, big tone, and reliable. BASSO, 59, Handsworth-road, Tottenham.

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WANTED, engt. by Double Bass (recombine Sousaphone), expd. all lines; good offers; dance, hotel, cinema, or theatre; permanency preferred. BASSO, 29, Cornwall-road, Bexhill-on-Sea.

WANTED, engagement by String Bass, experienced any business. FRANKLIN, 72, Dudley-road, Birmingham.

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WANTED Known, Flautist, experienced, amateur, desires one or two evenings a week at cinema or dance London area; well recommended; high and low pitch. Box 504, "The Era."

WANTED, engt. by first-class Flautist and Picc., any bus., would dep.; good refs. MARTIN, 6, Endwell-road, Bexhill-on-Sea.

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WANTED, engagement by Clarinet, experienced; steady and reliable any business. Box 463, "The Era."

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WANTED, engagement by Solo Clarinet; long first-class experience all lines; excel. refs. CLARINET, 3, Park-road, New Cross, S.E. 14.

WANTED by well-known experienced Oboist (and Cor Anglais, high and low pitch), seaside engagement, to commence about August 1 (Isle of Wight preferred). "HAUTBOY." Box 487, "The Era."

WANTED by first-class Solo Clarinet, immediate permanency or temporary, any bus.; also summer engt.; soloist, transposition; nice tone. FRANK H. MORTON, 26, Neuchatel-road, Perry Hill, Catford, S.E.6.

WANTED, engagement by a brilliant lady Saxophoniste, Alto and Baritone; sight reader. 3, Ryland-road, N.W.5.

WANTED Known, Alto Saxophonist (double Violin), used to good work, wants summer engagement; go anywhere; free April. 15, Broadwaterroad, Tottenham, N.17.

WANTED, Engagement by E flat Alto Saxophonist, dblg. Clarinet; young professional musician; excellent tone; perfect sight reader; straight or syncopated; permanency or odd dates. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED, by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; young, smart. 40, Bishop's-road, Fulham, S.W.6.

WANTED for Dance Band, Saxophonist, Trumpeter, Banjoist; odd dates and summer engagement. Full particulars to Box 476, "The Era."

WANTED Known, disengaged Saxophonist, E flat Alto, Tenor, and Sop.; experienced performer; double chart. or vio in. A H., 144, Priory Park-road, Kilburn, N.W.6. Tel.: Willesden 1632.

WANTED by Sax (Alto, Sop., Tenor), engt. after April 18; would join revue; terms very reasonable. 'Phone: Clerkenwell 2944. 88, Packington-street, N 1.

WANTED Known, lady Saxophonist, E flat and C Melody, requires Engagements, season or otherwise; excellent tone and reader. Western 2559. OLIVE TREVOR, Belmont, 11, Nevernplace, Earl's-court.

WANTED Known, by brilliant E flat Alto Saxophone, seaside summer engage.; smart appear.; been playing principal London hotels, 'cello parts; extemporise, and a musician. Terms, etc., to Box 490, "The Era."

WANTED, engagement by Saxophonist, Alto and B flat Soprano (high pitch), just completing 6 months' engagement in Ireland; good tone and reader; go anywhere. Box 493, "The Era."

WANTED Known, E flat Saxo., doubling Banjoline, also Drums; young, smart personality; afternoons or evenings. SAX., 2, Fontarabia-road, S.W. 11. 'Phone, Latchmere 4819.

WANTED, engts. by B flat Sop. and C Mel. Sax.; Double other instruments. 149, High-rd., Woodford Green.

WANTED, engagements by good Sax., Alto., Tenor, and Sop.; excellent tone, sight, read; good offers. 41, Westbourne-terrace North, Paddington, W. 2. 'Phone: Padd. 3415.

WANTED Known, Saxophonist has vacant dates for odd engagements; dance band of five also supplied. Box 482, "The Era."

WANTED by E flat Alto, B flat Sop. Sax., Double Clar., Cinema or Dance; tone and sight reader. SAXO., 28, Neuchatel-road, Catford, S.E. 6.

WANTED, engt. by two (known) E flat Saxophone, Doubling Clart., and B-flat Soprano (good tone); played winter season together; at lib. for summer. SAXOPHONIST, 28, Neuchatel-road, Catford, S.E. 6.

WANTED, engagement, Easter onwards, by first-class Saxophonist, E-flat alto and B-flat soprano; sight reader. JACK HOPKINS, Palais De Danse, Ashton-under-Lyne, Manchester.

WANTED, engagement by Cornet, theatre or cinema; thoroughly experienced. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED, engagement, experienced Trumpet, any business; audition if required. Address, TRUMPET, 32, Bayston-road, Stoke Newington, N. 16.

WANTED, Professional Lessons on Trumpet or Sax., with use of spare instrument; London. Box 497, "The Era."

WANTED, by experienced Trombone, Engagement, any business; good deputy; also Bass or Euph. GOWER, 153, Lillie-road, Fulham.

WANTED, engt. by competent Trombone; can commence Whit-Monday; high-class ref. HOLLAND, 23, Park-lane, Thryberg, near Rotherham.

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WANTED, engagement by MISS FRANCES IORT, Tromboniste, for dances, etc.; town only. 2, Montreil-road, Streatham Hill, S.W.

WANTED by two smart young men Trombone and Saxophone respectively, engagement with good Dance Band; able to start first week April; at present on Continent. Full particulars to TROMBONE, 30, Victoria Place, Fairview, Cheltenham.

WANTED, cinema engagement by experienced Solo Organist, Piano if required; regular deputising not objected to; South London preferred. Write ORGANIST, 80, Queen's-road, New Malden.

WANTED Known. Organist of important Cinema desires change. Solo, and with Orchestra. Tasteful playing. Transposition. Accurate memory. Apply, Box 440, "The Era."

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WANTED, by Orch. Organist (male), engagement; low sal.; for further experience; deputise. 24, Elmgrove, Hammersmith, W. 6.

WANTED, an engagement by first-class Musical Organist in Town. Letters only to ORGANIST, 63, Wilton-road, Victoria.

WANTED, engt. by Orchestral Pianist; afternoons only; cinema or cafe. Box 499, "The Era."

WANTED, engt. by expd. Orch Pianiste, good accomp.; cafe, hotel, pref.; fine lib.; London or suburbs. 7, Claverdale-road, Brixton, S.W. 2.

WANTED, engt. by first-class Mus. Dir. (Pianol, Cinema, with or without own orchestra; large library. M. D., 27, Wood-lane, W. 12. 'Phone: Park 1720.

WANTED, engagement by experienced Orchestral and Solo Pianiste; just terminated engagement after five years; good refs.; audition if required. Apply H. BOR, 43, Walton Mansions, Calvert-avenue, Shoreditch, E.C.

WANTED, engt. by expd. Pianiste in cinema trio or orchestra; good sight reader; high-class music. PIANISTE, 23, Baron-street, Sheffield.

WANTED, engagement by experienced Orchestral Pianiste (A.R.C.M.) and 'Cellist; singly or joint; can open at once. Wire or write PIANISTE, 20, Bernard-street, Russell Square, London.

WANTED, engagement, real Solo Cornet, first-class experience all lines; good soloist. CORNET, 90, St. Olaf's-road, Fulham.

WANTED by young lady, Dance Pianiste-Vocalist (soprano), engagement (London only) dance, etc., hotel, or club; night work not objected to. STEVENS, 183, Lauderdale Mansions, Maida Vale. 'Phone: Maida Vale 3935.

WANTED Known, Sunday engt. by first-class Solo Pianiste and Organiste, pictures; perfectly fitted, good sightreader. HAZELTON, 27, Daneville-road, S.E. 5.

WANTED Known, expd. relief Pianist will deputise. ISABEL HIRSTFIELD, 318a, King's-road, Chelsea. 'Phone: Ken. 9583.

WANTED Known, expert Orchestral or Relief Pianiste, now disengaged. PIANISTE, 16, Coulson-st., Chelsea, S.W. 3.

WANTED, Engt. by lady brilliant Pianiste, gold medallist, expd. in all branches; can open at once. ALLEN, 10, Orchard-gardens, Goodmayes, E.

WANTED Known, OLIVE EYLES, experienced Orchestral-Pianiste, disengaged. 89, Shirland-gdns., Maida Vale, W. 9.

WANTED, by Dance Pianist, London, engagements; has run own bands, Cambridge; expert rhythm, syncopation; audition by appointment. Write LAURIE, 8, Knaresborough-place, South Kensington, S.W. 5 'Phone: Western 6879.

WANTED, by Pianiste (male), cinema engagement; solo; relief; South preferred. REDPATH, 36, North-road, Preston, Brighton.

WANTED, engt. by lady Orch.-Pianist 10 years' exp.; high-class musician; could act as Mus. Dir. and leader. M. FABRY, 19, Barnard-hill, N.10.

WANTED, engagement by 1st-class Pianist, dance, hotel, café; vocalist and showman. H. A. STANTON, 421, Wightman-road, Hornsey, N. 8.

WANTED, brilliant solo Pianiste, to relieve orchestra; fully expd. in picture business; permanent if satisfactory. State full particulars, including references, when at liberty, and terms (no Sunday work), to MANAGER, The Cinema, Guildford.

WANTED, open Easter Monday, first-class Pianist and Violinist, for high-class dramatic repertory company touring Ireland. State age, qualifications, and terms (once nightly), to DOROTHY GRAFTON, c/o Post Office, Ramelton, Co. Donegal, Ireland.

WANTED Known, Orchestral Pianiste, L.R.A.M., deputise short notice; experienced sight-reader. 24, Elm-grove, Hammersmith.

WANTED, by Cinema Pianiste (relief), permanent job, London area. Write VOCALISTE, 21, Sydney-street, Fulham-road.

WANTED Known, Orch. Pianist, thoroughly exp., req. immed. eng., café, cinema, variety, or jazz. Late of "Lyons." PENNIKET, 14, Honiton-road, W. Kilburn, N.W.

WANTED Known, Dance Pianiste (young), perfect syncopation, read anything at sight, with library; vacant Easter Monday; first-class offers only. WRIGHT, 64, Petley-road, Fulham, S.W.6.

WANTED Known, reliable Orchestral Pianiste, also Mustel Organiste; deputising. PIANISTE, 21, Regent-square, King's Cross.

WANTED by Pianist, first-class accompanist, concert or cinema work; thorough and keen; age 33. PIANIST, c/o Lyons, 122, Wardour-street, W.

WANTED KNOWN, LADY HAVING HAD THIRTEEN YEARS' EXPERIENCE IN CINEMA WORK SEEKS RE-ENGAGEMENT AS RELIEF PIANIST (PERMANENT) WITHIN TWELVE MILES OF LONDON; GOOD EXTEMPORISER, AND MAKE PICTURE FITTING A SPECIALITY. F. B., C/O MR ROWLES, STONE-STREET, CRANBROOK, KENT.

WANTED Known, Lady Relief Pianiste at liberty. GRAY, 87, St. Paul's-road, Walworth, S.E.

WANTED KNOWN, ORCH. PIANIST DESIRES ENGT., CINEMA; FIRST-CLASS REFERENCES. 61, CLARENDON-STREET, LEAMINGTON.

WANTED, by RON. GRAY Syncopated Dance Pianist, good offers for evening dance work, with or without banjoist and drummer; smart band if required. Gerrard 4917, or 3, Park-av., Bounds Green-road, N. 22.

WANTED, by Pianiste (L.R.A.M.), Engagement in Ladies' Trio, or small Orchestra. Good reader; audition any time. W. or S.W. London. C., 36, Church-street, Twickenham.

WANTED, by first-class Pianiste re-engagement, thoroughly experienced—pictures, variety, or dance orchestra; highest references.—PIANISTE, c/o Mrs. Lamb, 5, Park-street, Motherwell, Scotland.

WANTED by exprd. Pianist, Engts., jazz or straight; whole or part time. Young, smart, and reliable. JACK EDWARDS, 15, Bloemfontein-avenue, W. 12.

WANTED Known, first-class Orchestral Pianist (or Piano-M.D.). At Liberty. Fully Experienced. Midlands preferred. "PIANIST," 1, Princess-street, Portland Square, Bristol.

WANTED Known, Dance Pianist wants Trombone Lessons. Send terms: H. HARRIMAN, 43, Viceroy-road, Stockwell, S.W.

WANTED by well-known Orchestra and Solo Pianiste, permanent engagement in Music Hall, Theatre, or Cinema; thoroughly experienced; highest references. MISS L. SPEARING, 104, High-st., Berkhampsted, Herts.

WANTED Known, Pianist-Conductor, composer and arranger, vacant 30th inst.; highest refs.; extensive library; wife violiniste; singly or joint; just finished two years' engagement. JOSEPH GABRIEL, Woodside House, Manchester-road, Bolton, Lancs.

WANTED by Orch. Pianiste, Cinema engt.; would deputise; moderate terms. Miss JAMES, 61, Cazenove-rd., N. 16.

WANTED by Solo Piano-Organ (Gent.), Pictures; any dis. 10. Stone Gate, Berkhampsted, Herts.

WANTED Known, life-long Banjoist, master of instrument and composition, American trained syncopater, open for Engagements; bands, cabarets, or deputising. Box 339, "The Era."

WANTED, Engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, etc. WARNER, 7, Robert st., W.C.1. Mayfair 6517.

WANTED Known, Experienced Reliable Dance Banjoist, Tenor and Long Arm, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C. 1. 'Phone, Museum 5187.

WANTED, by Banjo, practice with small Dance Band; evenings, P.M., 18, Cornwall-road, W.11.

WANTED, by Tenor Banjoist, evening engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED Known, Miss MAUD GALLOWAY, dance banjoist, now at liberty. Apply "Fernville," Fortis Green, N. 2. 'Phone: Mountview 2476.

WANTED immediately, Banjoist for evening work in N. London; Tenor preferred; willing rehearse. Other Insts. also apply. Write, stating lowest. LEONARD NORMAN, 108, New River-crescent, Palmer's Green, N.

WANTED, by experienced Dance Banjoist, engts. AGNEW, 7, Langston House, Camden-street, N.W.1. 'Phone: Victoria 8020; Ext. 55.

WANTED Known, vacant, expert exp. Tenor Banjoist, young, smart, a reader and showman; offers. MAX, 14, Grove Cottages, Chelsea, S.W.3.

WANTED Known, Lady Banjoliniste requires engagement in dance band. M. ELFORD, 19, Offley-road, Brixton, S.W.

WANTED, engts. by exp. Dance Banjoist, terms mod.; summer contract reqd. by Banjo, Piano and Drums (jointly or singly). CAWLEY, 137, Alscot-road, S.E. 1. Victoria 5219.

WANTED Known, two first-class amateurs, Banjo, Doubling Sax., Violin doubling, Ukelele, open for dance engagements, separately or together, or will join good combination, town or suburb. ROTH, 20, Derby-road, Croydon.

WANTED, engagement for Summer Season at a seaside resort by JACK POWER, Banjoist; good reader. 'Phone: Riverside 2910. 70, Beryl-road, Hammersmith.

WANTED, Engts. by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone, Holborn 2622.

WANTED Known, GEO. BAKER, Trap Drummer, requires Dance Engagements. 41, Kings-road, S.W.3. Kensington 7518.

WANTED, Engagement by smart Lady Drummer for dance work. PAT. LANGFORD, 62, York-street, Twickenham. 'Phone: Richmond 1135.

WANTED, engt. by lady Drummer, doubling Piano; exp. cinema, etc. Write, "A." Box 441, "The Era."

WANTED Known. Become a Drummer. Terms moderate. Also Course of Lessons for straight drummers who want to learn the real latest taps. Box 492, "The Era."

WANTED Known, expd. Drummer, just finished long contract with well-known band; contract or gigs; would double tenor sax. 'Phone: Latchmere 4819. 2, Fontarabia-road, S.W. 11.

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COUNTY BOROUGH OF BRIGHTON.
To Managers of Concert Parties, Entertainment Caterers, and others.
The Council invite TENDERS for the HIRE OF AN ENTERTAINMENT STAND on the BEACH at the bottom of Cannon Place, during the ensuing summer season. Conditions and Forms of Tender may be obtained on application at my office, where Sealed Tenders addressed to me, and endorsed "Tender for Hire of Entertainment Stand." must be left before 10 a.m. on the 6th day of April, 1925.
JAS. H. ROTHWELL, Town Clerk.
Town Hall, Brighton, March 26, 1925.

A SHORT HISTORY OF THE SAXOPHONE
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The British Empire Exhibition (1924) Incorporated

Is prepared to receive proposals for the hire of the large Conference Hall on the unbooked dates during the 1925 Exhibition.

The Hall contains a Stage and is equipped with Cinema apparatus. The seating capacity, including gallery, is 1,670. The Hall is licensed only for Music, Dancing, and Cinematograph.

It is not licensed for Stage Plays.

The Hall may be viewed any day between 11-0 a.m. and 5-0 p.m., up to and including March 30th, upon application at the Exhibition Offices in Raglan Gardens, WEMBLEY.

Applications, including full particulars of the Entertainments or other uses proposed, should be made in writing addressed to the Secretary, British Empire Exhibition, Wembley, not later than 12-0 noon on March 31st, the envelopes to be marked on the outside "HIRE OF CONFERENCE HALL."

The Exhibition does not bind itself to accept any proposal or offer.

"BRIGHTER LONDON"

At the Stratford Empire.

This attractive Wylie-Tate production, after a successful provincial tour, came back to London on Monday, and was given a hearty reception at the Stratford Empire. The cast includes Miss Cheary Hoe, Miss Elsie Prince, Miss Violet Kersey, and Miss Marjorie Daw, who dances delightfully and appears as "The Jackdaw of Rheims"; Mr. Hal Bryan, who has a most effective setting for his song, "Anything May Happen at the Seaside"; Mr. Jack Edge, Mr. Herbert Dickson, Mr. John Parrodus, Mr. Arthur Robson, and Mr. Billy Melbourne, who has a most amusing scene with Miss Kersey in "Suicide." Mr. Leslie Sarony has a good item to himself in "A Brighter London Tonic," and the finale, "Who's There?" is a brilliant conclusion to a show which is excellent throughout, "The Brighter London Eight" adding much to the sparkling character of the revue.

"FUN FAIR"

At the Theatre Royal, Stratford.

This revue was successfully launched on Monday, and promises to have a long run. Produced by Mr. Louis Victor for V.C. Productions, it has ten scenes, many of which are elaborately mounted, one of the most effective being "An Eastern Cameo," in which Miss Hilda Gibson, as a Harem Maid, sings "The Sun God." Miss Gibson has a pleasing presence and a well-modulated voice, and also sang "Sally's Gone to California" and "Jimmy Gee," in which she had the support of a bevy of beauties. Mr. James Steele, a young Welsh vocalist, had a warm welcome. He joined with Miss Gibson in a pleasing rendering of "In My Dreams," and had a good number in "One Million Times a Day." A most successful item was "Rags and Bottles" in "Poverty Alley." In this scene Mr. Tommy Nelldon, a first-class comedian, had infinite scope for his humour, while Miss Muriel Kelly, as a "quiet" tenant, proved a resourceful comedienne. These two were also good playing at "Mothers and Fathers," an incident in which Miss Babbie Baines appeared as a precocious youngster. Miss Baines, with Mr. Louis Victor, extracted much humour from a scene, "The Girl in a Taxi." Miss Kelly did well in two songs, "But It's Good To Meet a Pal" and "The Brighter Slum Brigade." Mr. Louis Victor and Miss Gibson won much favour with their item, "Let Me Be The First To Wish You Good Morning," and were recalled. A novel feature was introduced in an exhibition boxing bout by two of England's "future hopes," George Goldsmith, boy champion of Fulham, and Fred Graham, boy champion of Sudbury. The dances and ensembles reflected credit on Miss Madge Martin. The presentation of the Eight Nippy Nippers was almost too brief for their clever dancing. The show concluded with a merry rendering of "I'll Jazz My Way to Mandalay."

"A GIRL OF THE LIMBER-LOST."

This film, shown by F.B.O. at the Palace, is a fine screen adaptation of the well-known novel of the same name. The story is interesting and human, with a plentiful sprinkling of wholesome humour; it is finely acted; and the photography and production generally are of the best. The part of the heroine is sympathetically enacted by a pretty girl, who in daintiness and grace exactly suggests the part. Her wealthy and spiteful—natural rival is also excellently portrayed; and a fine character study of a harsh and soul-seared woman is also submitted.

BEN GREET ACADEMY OF ACTING.

A students' performance will be given on the afternoon of April 1 at 5, Bedford Street. The programme will include acts from "The Sunken Bell," "The Title," and "Two Gentlemen of Verona." There will also be a French item and two duologues from the children's class.

"IT PAYS TO ADVERTISE"

At Brixton.

Tom Walls and Leslie Henson, Ltd., are presenting one of London's biggest successes at Brixton Theatre. "It Pays to Advertise" is one of the best farces seen at Brixton for months. Clear, clever fun and witty dialogue are the chief ingredients of this rollicking play, and on Monday the house was in continuous laughter. It has been aptly described as a play of 1,000 laughs. A first-class company has been chosen, and in Cyril Smith the producers have obtained an excellent comedian. His mannerisms and sallies evoked great applause. Judith Holmes was the heroine, and she acted very creditably. The advertising agent was played to the life by Paul Cavanagh. The irate father was well played by Clifford Pembroke, and others who ensured the show's success were Peggy Morrow, T. Gordon Blyth, and Jack Minster.

"THE CAT BURGLARS"

At Hull.

Revue by Geo. Bray. Produced at the Alexandra Theatre, Hull, on Monday, March 23.

This revue, in seven scenes, had a most hearty welcome. The mounting is all that could be desired, and the musical numbers well chosen. The scenery, designed by the Oxford Studios, takes us from the house and grounds of Sybil Vernon to Japan. A gipsy encampment is a pleasing effort, and the Japanese scene full of the colour and fascination of the Far East.

The plot is light in texture but topical, and the Sullivan Brothers in the title rôle keep the house well entertained.

At the head of the comedians is Mr. George Bray, cast as George Whoseit, detective. His stunts keep the ball of fun merrily rolling. Much of the work of the show falls upon the shoulders of Miss Ruth Beaumont, who has taken up the rôle of Sybil at very short notice, owing to the illness of Miss Kitty Storrow, originally cast for the part. In the hero's rôle Mr. Ernest Melt had a very suitable part, gifted as he is with a pleasing voice and an appealing manner.

In no better hands could the part of Alice the Maid have been placed than those of Miss Beth Dare, whose work is an outstanding factor of the show. Amongst the speciality items must be mentioned the Capitol Quartette and the Six Riviera Girls. A good chorus adds to the success of the production, which should have a long run.

For a first-night production the send-off was admirable, the whole performance going without a hitch.

ALL FOOLS' CARNIVAL FOR ACTORS' CLUB.

For the second All Fools' Carnival (in aid of the Actors' Club) at the Hotel Cecil, on March 31, the ballroom will be converted into an old-time village, with a Maypole complete with gay ribbons.

Mr. Punch, of journalistic fame, impersonated by Andrew Leigh, will preside as Fool-in-Chief. During the early part of the programme, items which have not yet been seen in cabaret will be introduced by artists selected by Mr. Clifford Whitley, Major E. O. Leadlay, Mr. Harry Foster, and the Hon. Ralph Mansfield.

"The Punch Bowl" chorus from the Duke of York's will open the Midnight Cabaret, and with Enid Stamp-Taylor and Sonnie Hale will give several popular numbers. Layton and Johnstone will also appear during the Cabaret, and Leslie Henson will conduct a mock auction.

The judging of fancy costumes will be undertaken by a committee including Lady du Maurier, Miss Gladys Cooper, Miss Fay Compton, and Mr. Ivor Novello. Six prizes are offered for fancy costumes. They include cases of champagne, a model hat, a cabinet of cigarettes, a safety shaving set, and a casket of perfume.

Prizes for lucky tickets, which include a necklet of pearls, a lady's handbag, a box of bridge cards, and beauty preparations, will be drawn by "Mr. Punch." Miss Nell St. John Montagu will be in charge of Crystal Corner.

Tickets, at 21s. each, include supper and buffet, and can be obtained from all the usual agencies, the Actors' Club, 99a, Charing Cross-road, or from the Organising Secretary, 27, D'Arblay-street, Wardour-street, W.

"TRICKS"

Trix Sisters' New Revue.

Never has applause been more enthusiastic or spontaneous as that which greeted "Tricks," the revue with which the Trix Sisters embarked into managership at the Nottingham Empire on Monday evening. The audience called loud and long for the Trix Sisters, and Miss Helen Trix, who presents the show in conjunction with Mr. Paul Murray, made a brief speech of thanks surrounded by her company and many floral tributes.

"Tricks" is in eighteen scenes, all of which are got through in an amazingly rapid manner. Precision is its keynote, and the revue succeeds where others fail by reason of its intimacy. From the rise of the curtain to the fall, a close bond of companionship is formed between artists and audience.

The artists make their appearance as the tricks from a conjuror's hat, and are introduced by Mr. Bobby Howes. An amusing skit on the wireless craze follows, where a pair of husbands and wives are so abstracted that they overlook the fact that the house is on fire. The next "trick" is in the person of Miss Bibi Delabere, who, in short skirts and schoolgirl hat, sings about how in every trying circumstance she always remains a perfect lady.

Reginald Sharland, with the aid of a crinoline-gowned chorus, then takes the stage, and wins all feminine hearts with "Sweetie Do." A negro spiritual-like number is "Mammy's Love," with a crooning, sleepy air, sung by the Trix Sisters in smart red suits with black toques. Quite original is a sketch where a young girl (Miss Bibi Delabere) bemoans the fact to Arthur (Bert Coote) that she has jilted her lover for him.

"International Wedding Day" introduces Miss Josephine Trix as a beautiful bride with trailing veil, being fêted by a crowd of midshipmen, accompanied by a host of charming bridesmaids. The sweet simplicity of the scene brought down the house. The best and cleverest sketch of the evening was "The Duke of Chicago," a screamingly funny burlesque on an American pork king who buys a dukedom, and wants everybody to be aware of the fact. It was magnificently acted by Bert Coote as the Duke, Reginald Sharland as the English butler, and Bobby Howes as the son.

For the finale of the first act the Trix Sisters' Blue Room in Montmartre is reproduced. Miss Helen Trix gets over with a vivacious number called "No One Dances Like My Man," and Miss Josephine Trix introduces a touch of picturesque sentiment with "Les Violeterras."

Bert Coote in immaculate morning dress follows with "Reminders." Reginald Sharland and Miss Josephine Trix make a great success of the next scene. Miss Trix is a sweet young Quaker girl, who has never been kissed, but when a handsome young man belonging to "Vanity Fayre" arrives, her primness gives way, and to the strains of a lilting song she yields to an embrace.

In "The Punter's Friend, Bert Coote wanders into a bookmaker's office, there to find a man who returns the money with interest, even if the horse does lose. A triumph was scored by Mr. Bobbie Howe, a clever young comedian, in a policeman number, assisted by male and female police. His dancing, coupled with his personality, made the audience call for him again and again.

For the sixteenth "trick" the Sisters give the tit-bits of their extensive repertoire.

Bert Coote created another great impression in "Gooseberries in Piccadilly," the story of a gentleman suffering from loss of memory. As "Poppet," Miss Bibi Delabere was distractingly charming.

For the finale, Miss Helen Trix leads the company in a jolly song, "Come On, Let's Go," and the audience went out humming the refrain.

The staging of "Tricks" is elaborate without being unduly so. The dresses are original in design and effective in colour. Dances and ensembles are by George Shurley. Dion Titheradge and Harold Simpson are responsible for the book, and the music is all by Helen Trix and Leo Copeland, who plays the part of a nigger in the show.

VAUDEVILLE CLUB.

This well-known old-established club gave a performance of the American crook" play, "Under Cover," at the King's Hall, Covent Garden, on the evening of the 17th inst., and the acting fully sustained the society's reputation for good work. Mr. G. J. Morley Peel gave a finished portrayal of the supposed crook, Steven Denby, and Mr. H. E. Stubbings was an excellent representative of Harry Gibbs, the Customs inspector. That always reliable young amateur actress, Miss Audrey Peach, scored yet another success by her admirable impersonation of the heroine, Ethel Cartwright, whose younger sister was effectively played by Miss Dela Pointer. The comic relief proved to be quite safe in the hands of Mr. Terence Vass, as the timorous Monty Vaughan, and Mr. William Opie and Miss Nellie Craig, as the amusingly doting middle-aged husband and wife. The minor parts were all embodied in satisfactory style. Mr. Harry Peach, as producer, deserves mention, as also does Mr. Albert Harns, the club's hon. secretary, for careful supervision of the general arrangements.

The Martinis.

This week The Martinis returned to the London, Shoreditch, at which house they prove a strong attraction with their fox-trot competition.

"POSSESSIONS"

At the Garrick.

Sir Wm. Jesmond, Bt., J.P., M.P. ..... Norman McKinnel
Talbot ..... J. Philips Roberts
David Arnott ..... Ian Fleming
Lady Jesmond ..... Grace Lane
Col. Wedderburn, C.B., D.S.O. ..... C. Aubrey Smith
Monica Jesmond ..... Fabia Drake
The Earl of Northallerton ..... Ernest Mainwaring
Mrs. Arnott ..... Irene Rooke

Since it was presented by Messrs. C. Aubrey Smith and Martin Sabine for a series of matinees a couple of months ago at the Vaudeville Theatre, Mr. Neil F. Grant's interesting play, "Possessions," appears to have been overhauled. It is all to the good that the secret of Monica's parentage should be revealed to the audience in the first act. The play is now better balanced, and we are more convinced than before that this is one of the most human dramas we have seen for a long time. There are touches of theatricalism in the unfolding of the plot, as for instance when Sir William Jesmond hands over the cheque to Mrs. Arnott and her consequent disclosure of the guilty love affair, but the characters really strike one as being creatures of flesh and blood who talk and act as human beings for the most part.

The fine thing about "Possessions" is that the question of Monica's marriage, which at first seems to be the somewhat conventional mainspring of the play, is allowed to be a secondary consideration as the play progresses. It is there to bring out a much more interesting dramatic idea, Jesmond's love for the girl he has always regarded as his daughter. Very beautiful is that last scene in which Jesmond, broken-hearted by the news that Monica is not his child, realises that love supersedes mere flesh and blood relationship. We imagine there were very few dry eyes in the Garrick Theatre on Monday night, when the play was put into the evening bill, when the girl tells Jesmond that she cannot marry the man she loves without his blessing.

The dialogue throughout the play is crisp and direct, and the characterisation has been charmingly, and oftentimes humorously, observed. The wealthy Sir William with his bluff humour and his absurd pride has been well drawn, and Wedderburn, with his charm and grace, is another delightful study.

Jesmond was originally played by Mr. Sam Livesey as a Yorkshireman. Mr. Norman McKinnel, who now acts the part, plays it with a Scottish accent. Mr. McKinnel is a trifle more "dour" and suggested less the bluff, kindly humour of the self-made man who is so childishly pleased with his own importance. But in the tender emotional scenes in the last act he gave a performance that could hardly have been bettered, and it seemed incredible that he had only had the part to study for nine days. The only other change in the cast is that Miss Grace Lane has taken up the part of Lady Jesmond (originally played by Miss Helen Haye), and gave an excellent performance. Mr. C. Aubrey Smith is as delightful as before as Colonel Wedderburn, Miss Fabia Drake is direct and sincere as Monica; and the young lover, David Arnott, is firmly portrayed by Mr. Ian Fleming, who has been released from "Hamlet" to resume the part. One of the outstanding performances is still given by Mr. Ernest Mainwaring as the racing peer; and Miss Irene Rooke again brought to the part of the unhappy Mrs. Arnott a fine understanding and remarkable strength and dignity.

"Possessions" was most enthusiastically received, and Mr. C. Aubrey Smith, on thanking the audience, said that the author was too shy to appear.

CHANGE OF ADDRESS.

The Incorporated Society of Authors, Playwrights, and Composers is removing from Central Buildings, Westminster, to 11, Gower Street, W.C.1, on Saturday, April 4. The society was founded in 1884, largely at the instigation of Sir Walter Besant, and has had three distinguished presidents—the late Lord Tennyson, the late George Meredith, and now Thomas Hardy. The present chairman of its Committee of Management is Mr. W. B. Maxwell, the well-known novelist. Mr. G. Herbert Thring has been its secretary for over thirty years. The membership numbers over 3,000.

ADAIR WOUNDED FUND.

The merriest of programmes was arranged by Miss Alice Lilley for the 109th entertainment of the Adair Wounded Fund at Wigmore Hall last Sunday. She sang with much charm herself, and every item in the programme was good. It included Fred Wildon's popular Margate Concert Party, and the audience in the crowded hall literally rocked with laughter at these delightfully cheery entertainers. Miss Jessie Wildon's dainty Ladies' Orchestra supplied the music, and there was not a dull moment in the afternoon. Mr. R. C. Cockerill acted as M.C., and Wm. Cockerill distributed the prizes in the Lucky Draw. Miss Alice Lilley and her friends defrayed the incidental expenses of the concert and the cost of the tea, and also provided the gifts for the draw.

Conn Kenna.

Playing the principal comedy rôle in panto. during the past season at the Theatre Royal, Sheffield, Conn Kenna has received several offers for next season, and recently was approached for a new production which commences shortly under a well-known management. Returning to the Victoria Palace recently, where he is a particular favourite, Conn and his partner are this week at the Alhambra.

"PINS AND NEEDLES"

At Watford.

The L.C.T. are presenting the revue "Pins and Needles" at the Palace this week. There are seventeen scenes, many with artistic settings. In the cast is that clever comedian, Horace Kennedy. His attempts to entertain the audience between the scenes as a card manipulator, juggler, sword swallower, and in numerous other rôles create roars of laughter, as all his efforts are abruptly terminated by the stage being thrown into complete darkness. He is allowed sufficient time, however, to present some brilliant comedy. Miss Binnie Lura and Mr. Hal Collins score a big success with their duets and dances; they are seen to particular advantage in their "Little Tin Soldier and Little Rag Doll" number. Miss Vi Kaley is very amusing in the sketches, "Sunshine Alley" and "Found Out." There is some clever acting in the scene, "The Last Dance," by Miss Doris Stokes, Miss Binnie Lura, and Mr. Jimmy Monks, the episode being made all the more effective by the fine singing of Mr. Wally Macdonald. Miss Connie Thorne has been allotted a delightful number in "Lampshades." An artist whose name is missing from the programme is given a big ovation for her beautiful rendering of "Caller Herrin'."

"GALLOPING HOOFS."

This, the latest Pathé serial, is, as its title indicates, a thrilling drama—in ten episodes—of the turf, in each of which a beautiful thoroughbred horse is prominent. The story centres round a mysterious sealed box, which finds its way into the possession of the heroine, but which may not be opened until a date specified, and then only in the presence of a personage whose whereabouts and identity are unknown. The existence of the box and the conditions attached are, however, known also to a couple of crooks, and the story develops in a series of thrilling fights for its possession by these latter—as complete a couple of rogues as ever figured in romances of the screen. The heroine is supported in her efforts to retain her hold on the box and its contents by a young fellow who performs prodigies of valour; and by the horse mentioned above. But the luck is by no means one-sided, quick changes of fortune, pulsating episodes, and huge stakes won and lost occurring before justice claims its own, and hero and heroine contemplate a happy and peaceful future. Many thrilling races in the orthodox surroundings of the course take place; but the equine hero's activities are by no means confined to this, he being used to pursue the kidnappers of the heroine, and in so doing having to gallop across country, meeting in his way many formidable obstacles in the way of fallen trees and ravines, all of which are negotiated in splendid style. Miss Alleyn Ray and Johnnie Walker are excellent in the principal parts, and the production is fully equal to the many famous serials issued by Pathé.

"THE KINGDOM WITHIN."

The story of this interesting film, shown by Pathé, centres round the disappointment and chagrin of a man who, losing his wife in childbirth, has the additional mortification of having his child, a boy, born a cripple. The affected child has little or no parental affection shown him; yet, despite neglect and physical deformity, he grows up a good-natured and clever youth, who spends his time in making toys for the children of the village. On one occasion, when approaching manhood, he intervenes with a bully who is molesting a young girl, and in the unequal struggle which ensues his paralysed arm is forced into a straight position—this cowardly deed being the means by which it becomes normal. An excellent cast, which includes Pauline Starke, Gaston Glass, Ernest Torrance, and Russell Simpson, gives first-rate interpretations.

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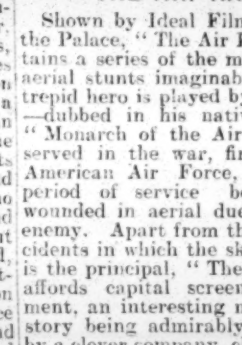

The native women of India never have any trace of Superfluous Hair. I will send you the secret.

Finally, my husband, a noted surgeon and an officer in the British Army, secured from a native Hindoo soldier (whose life he had saved) the closely-guarded secret of the Hindoo religion, which forbids Hindoo women to have the slightest trace of hair except the hair on their head. I used it. In a few days all my hair growths had gone. To-day not a trace can be found. It has been killed for ever, root and all. My experience with this wonderful remedy was so remarkable that I feel it is my duty to tell my experience to others afflicted that they may benefit by it, and not waste their time and money on "worthless concoctions" as I did.

Therefore, to any lady who will send me the coupon below, or copy of it, with your name and address, within the next few days, sending three penny stamps to cover my outlay for posting, I will send quite free full information, so that you may for ever end all trace of embarrassing hair by the wonderful method that cured me. Please state whether Mrs. or Miss, and address your letter as below.

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IMPORTANT NOTE.—Mrs. Hudson belongs to a family high in Society, and is the widow of a prominent Army Officer, so you can write her with every confidence. Address as above.

"THE AIR HAWK."

Shown by Ideal Films, Ltd., at the Palace, "The Air Hawk" contains a series of the most amazing aerial stunts imaginable. The intrepid hero is played by Al. Wilson—dubbed in his native land the "Monarch of the Air"—and who served in the war, firstly, in the American Air Force, during his period of service being badly wounded in aerial duels with the enemy. Apart from the daring incidents in which the skilful aviator is the principal, "The Air Hawk" affords capital screen entertainment, an interesting melodramatic story being admirably interpreted by a clever company, chief of whom is Miss Virginia Brown Faire as the dainty and plucky heroine. Mr. Emmet King as the girl's father, submits a clever character study. The panorama of the magnificent country—seen from the air—in which the action takes place, is very fine.

CAMBERWELL CATHOLIC OPERATIC AND DRAMATIC SOCIETY.

One of the features of the presentation of "The Quaker Girl" by the Camberwell Catholic Operatic and Dramatic Society at the Surrey Masonic Hall, on Feb. 2, 3, and 4, was the excellent performance of Miss Ada Murphy, who was suddenly called upon to play the character of Princess Mathilde owing to the indisposition of Miss Mollie Hurn, who was originally selected to undertake this part. The Society may well be proud of its production—its 47th annual show—and there was a crowded house at each of the performances. Miss Frances Whitlock's portrayal of the voluble Madame Blum was exceedingly clever; Mr. Harry Melluish acted the part of Tony Chute in breezy fashion, whilst Mr. Bert Melluish was very droll as Jeremiah. Mr. Jack Melluish was a debonair Captain Charteris, and Miss Betty McLaughlin, as Phœbe, the Princess's maid, was a provoking little miss, who thoroughly appreciated the value of her part. As Prudence, the Quaker Girl, Miss Jenny Coates cleverly presented the demure little miss. The dancing, arranged by Miss Edith Wiertz, was prettily executed, and the singing, if not too robust, was of a tuneful character, and was excellently accompanied by Mr. Ernest Cleave's orchestra. The performance of the play, which was produced by Miss Chrissy Edwards and Mr. Cleave, was a fine tribute to the acting ability of the members of this well-known Catholic Society. Mr. Jack Daly, the hard-working secretary, had left no stone unturned in advertising the production, and the final results will be devoted to the repair of the fabric of the Presbytery and Church of the Sacred Heart, Camberwell, S.E.

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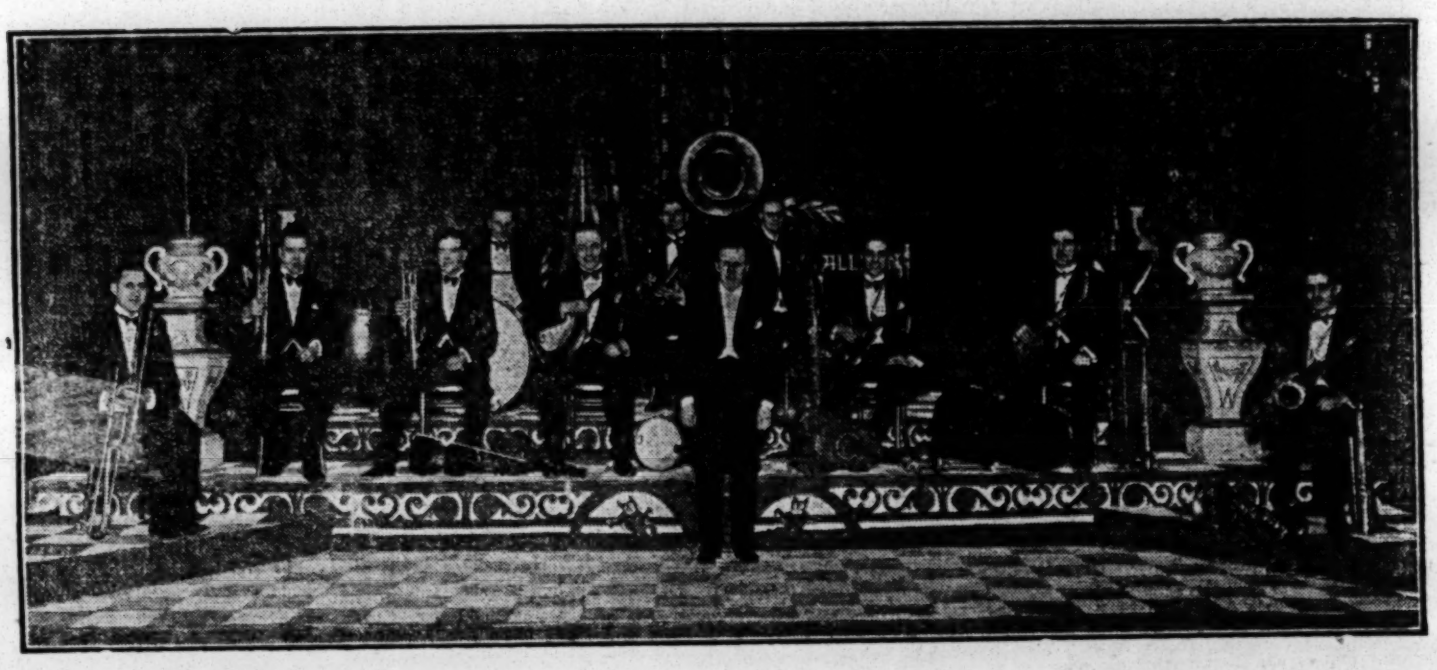

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FROCKS AND FANCIES.

"Rose Marie" Stimulates the Kid Craze—A New Way with Shaded Effects—Molyneux Symbolic Frocks.

Another week of many dress shows! I've come to one definite conclusion, and that is that I wish dress designers wouldn't try to invent names for their frocks. Of course Lucille thought of it long ago when she first gave to a waiting world the "temperamental gown" with the blessing of Mrs. Patrick Campbell and others, but her frocks really did convey something to the imaginative. Nowadays they don't! At Richelle's show at the Centaur Club, which proved a most lively and stimulating background for her very good frocks, I waited anxiously for such intriguing names as "Fumee d'Opium," and I've also encountered things like "Baiser du Matin"; but when you see them they don't convey anything to you at all. Lucien Lelong rather cleverly grouped his names alphabetically and gave them numbers as well.

Rose Marie.

I felt rather inclined to be quite vulgar and say "Oo-er" when I saw some of the frocks in "Rose Marie." She had a dress and coat of white duvetyn, for instance, trimmed with startling embroideries of black, red, and silver, which turned out to be kid, and ermine tails were added round the wrists and here and there on the skirt. Perhaps her very modern dance frock in three shades of coral chiffon embroidered with little diamond bows was prettiest. It had a full skirt scalloped at the edges.

More Kid.

Several other frocks were trimmed with kid and silver, and gold kid hats were not only worn by Miss Marjorie Chard, but also by some of the chorus, while kid pipings, collars, cuffs., etc., were introduced freely. As a matter of fact little Peter Pan collars of silver kid, edged with silver lace with cuffs to match, were additions to several plain blue reps frocks that I was shown last week in Bond Street, and at the Casino Club on Sunday night a girl was wearing a dance frock with gold kid motifs sewn round with coral beads.

High Waists.

Almost I was reconciled to high-waisted frocks by those worn in the now famous and all-conquering chorus in the wedding scene at Drury Lane. The frocks were of gold tissue with trains caught up to one wrist and lined with bright jade green, and the high waistbelts were of green leaves, laurel-shaped. Miss Clarice Hardwicke wore an Empire dress of deep Parma crêpe beauté with the silver leaves round her waist and a silver lace hem, and managed to look slim and graceful in it. But we must beware of thin wedge ends!

Feathers.

Very few feathers appeared at Drury Lane on the stage, but the audience made up for it. Pretty Annie Croft had a cloak with a deep collar and yoke of marabout with strands of stripped ostrich feathers coming from it like ospreys. It was in that blue that just matches her eyes, and the rest of it was of gathered and ruched chiffon lined with satin. Another woman in the audience wore a slim coat with bands of marabout all the way up.

Fringe.

Another show at the sedate Victoria Club in Grosvenor Place left me gasping at the cheapness of the frocks. Madame Blanche, of South Molton Street, has some dear little frocks, and many original ideas upon them. One of printed crêpe-de-chine in a lovely shade of blue on a black ground had a scarf made of three lengths of ribbon in blue, green, and rust to match the colour scheme of the flowers. Another frock and coat looked as if the furniture department had been ransacked for woollie fringe with which to trim it. There was dark brown on the pale brown frock and light brown on the dark brown coat, and so the two worn together gave that shaded effect of which we are all so fond this year.

Tulle Scarves Again.

There is an outburst of tulle scarves, especially at the theatre. People who have not yet bought new frocks are disguising the fact and brightening them up this way. Most of the scarves are very wide, and there are half a dozen different ways of wearing them to give that cloudy effect which is essential.

"Iris" Frocks.

I suppose Gladys Cooper's frocks, designed by Molyneux, were, in a sense, symbolic. In the first act, when she was coldly aloof until the last moment, she had a long, slim frock of white satin beauté, the whole of the skirt covered with strands of the new crystals, each set in by hand, and giving the effect of a fringe of icicles. When she was being exotically in love she wore one of the coloured chiffons printed with bunches of huge red roses, and hemmed and bound with very vivid green, and a crinoline hat trimmed with roses to match the frock.

Quick Change.

As an inhabitant of a flat in the vicinity of Park Lane, the rent of which she did not pay herself, she wore her hair in the newest severe shingled fashion, which consisted of a double-tiered short frock of lace and a coatee ending in two trailing ends falling behind, of green chiffon velvet. In the hour of her downfall she went back to the tradition of the old-time melodrama and made her exit out into the cold, cold world in the plainest of black capes over a little black georgette frock of black, a black hat and black gloves, while we shivered sympathetically.

"Possessions."

The gowns in the new and quite interesting play at the Garrick, "Possessions," were adequate, but not particularly interesting. The one notable frock was worn by Miss Grace Lane, and was in a lovely shade of violine with a hat to match, much trimmed on top with flowers in fuchsia colourings and a bow of velvet. The long tunic was outlined with circlets of satin sewn in the middle—to simulate flowers, I suppose. Miss Fabia Drake, in the same scena, wore a coat and frock of the most vivid apple green—if they had been walking together through the streets London would certainly have been brighter, as it is expected to be this year with the craze for colour rampant.

A New "Buttonhole."

Mrs. Sibyl Harris, that interesting purchaser of plays for America—she has just bought "Possessions" and "The Round Table,"—was in the stalls in a lovely chinchilla cloak and silver and black frock; but what interested me most was the new shoulder decoration she wore—a buttonhole made of circles of black patent leather edged with gold and with tiny loops of minute coral beads to simulate stamens and a flower or two of nacre.

Decorations.

Of all the new clubs I think I like the decorations of "Uncles," the very exclusive and select one in Albemarle Street. The lounges are purple, the walls grey with panels outlined with a narrow line of mauve: trails of silver leaves from which droop bunches of wisteria fringe part of the cornice, and the lighting is all done by coloured glass fruits set in real trees with silvered leaves. The band is the best trio I've yet struck.

SCOTTISH NATIONAL PLAYERS AT GLASGOW.

This clever combination did playgoers a good turn by producing for the first time in Scotland Mr. John Drinkwater's play, "Mary Stuart," and on Tuesday a large audience followed the play with evident interest. Miss Meg Buchanan made an interesting appearance as the Queen, and spoke her long part throughout with grace and charm. Miss Raymond McGeoch gave a clever rendering of the part of Mary Beaton. The male characters have been rather badly treated by the dramatist, but the bluff and uncouth Bothwell of Mr. Charles R. M. Brookes, the timid Riccio of Mr. James A. Gibson, and the mean and suspicious nature of Darnley as acted by Mr. Halbert Tatlock, were contrasted studies. Mr. Moultrie R. Kelsall as Thomas Randolph acted with quiet effect. The two modern persons who appear in the prologue to the play were well played by Messrs D. Morland Graham and W. Graham Dow.

The second play of the evening was Mr. George Bernard Shaw's "Dark Lady of the Sonnets" (also for the first time here), and this proved an enjoyable contrast to the tragic happenings in "Mary Stuart." Mr. Frank D. Clewlow, the producer for the Scottish Players, made a most effective Will Shakespeare. Queen Elizabeth was excellently played by Miss Catherine Fletcher. Miss Elliot C. Mason acted well as the Dark Lady, and the part of the Beef-eater was given with good effect by Mr. W. Levack Ritchie.

"YOICKS"

At Richmond Theatre.

An excellent company in "Yoicks" is drawing full houses, and the revue is enthusiastically received. Very good work is done by Renee Mayer, who is accorded a great welcome; Miss Wilfred Watson also does well. Selig and Hart contrive a lot of fun from their "gee-gee," while Marriott Edgar convulses the audience with his drolleries in "Stage Hands." "Yoicks" is finely mounted and goes with a swing.

"THE LAND OF PROMISE"

At the "Q" Theatre.

Mr. De Leon maintains his policy of constant change, and this week Somerset Maugham's comedy, "The Land of Promise," is revived. The play is capitally done, and the company includes Charles Quartermain, Edmund Kennedy, Eliot Markham, Viola Compton, Edyth Goodall, and Beatrice Lewisjohn, who all contribute greatly to the success of the production.

"THE MAID OF THE EAST"

At The New Theatre, Cambridge.

On Monday, at the New Theatre, Cambridge, this delightful musical play was presented by Messrs. Bransgrove, Murphy and Skinner, Ltd. "The Maid of the East" is a fine show. Its music, comedy, singing, dancing, and acting deserve all praise; the play goes with a swing from the rise to the fall of the curtain; and it was not surprising that insistent calls for speeches were made at the conclusion.

Mr. Eric Howard, the producer, said how much he appreciated the fine work of the cast. Mr. Fred Kitchen added his thanks for the reception given to the show, and he was followed by Miss Christine Roy, the leading lady, who replied on behalf of her sister artistes. The musical director and composer of the tuneful lyrics of the piece, Mr. William Neale, also responded.

The story of the play is concerned with the plots and conspiracies surrounding the throne of the wonderful country of Buzzerampur, where bandits are concerned in an endeavour to prevent the rightful heir, Prince Izzuddin, from ascending the throne. Private Bass, a deserter, is the dupe of the villains of the piece, and, through him, the Prince and his friends, Col. MacDougall, his daughter Violet MacDougall, and her companion, Miranda Milton, are captured. There then appears on the scene the Maid of the East—Ayeshia, a lost princess, at one time a sweetheart of the Prince, and she, with the assistance of Private Bass, who succumbs to her wiles, succeeds in securing the throne for the rightful heir—the Prince.

Mr. Fred Kitchen as Private Bass kept the audience in roars of laughter. The part gives him innumerable opportunities. Within a few minutes of his appearance he had completely won the hearts of his audience, who entered thoroughly into the inimitable manner in which he handled many amusing situations. Miss Christine Roy as Ayeshia scored a great success; her fine acting and beautiful voice are one of the chief factors in the success scored by the show. Miss Nellie Carlyle, as Violet MacDougall, also did very well indeed. She, too, has a fine voice. Others worthy of special mention are Miss Gladys Tudor, who takes the part of Miranda Milton; Messrs. Frank Farrell, Colin Coop, and George Hudson, as the bandit chiefs; and Mr. Leonard Underwood, another fine singer, who scores a success in the part of the Prince. Mention must also be made of the work of Mr. J. T. Macmillan for his characteristic study of an Anglo-Indian Colonel in the person of Sir Bango MacDougall.

The play is excellently staged; the book is by Messrs. Davy Burnaby, Edward Lauri, and Herbert C. Sargent; the additional lyrics by Mr. George Arthurs.

The special dances in Act 2, by Tajani-de-Lys, were wonderful, and evoked great applause. The production is on a magnificent scale and is delighting large audiences throughout the week.

"BRINGING UP FATHER"

At the Alexandra, Stoke Newington.

Malcolm Scott not only amply maintains his unique reputation as a female impersonator, but his humour ripens with repetition. His Mrs. Jiggs is replete with quaint little touches, evincing continuous study of eccentric femininity. This low-born "lady" of the Malaprop type, in her ludicrous attempts to assume the manners of the "Upper Ten" and scrape acquaintance with French and Latin under the guidance of her accomplished butler, creates huge mirth, and her musical numbers, especially "The Days of Queen Victoria," are so funny that the audience find them all too brief. Edward Maples, as the henpecked and homely husband, Michael Jiggs, is a quaint little comedian. Mr. Alexander Loftus, who is running the show, is such an eminently respectable and reliable butler that he shocks us when found to have nefarious designs upon the safe. Others worthy of mention are Jack Houseman's Larry O'Donell, a forceful, out-spoken lover not to be denied, and George Ricardo as the crook-lover—ambitious to secure the hand of Miss Jiggs and the handling of her father's cash—who well assumes the French excitable temperament. The young lady is charmingly portrayed by Margaret Keys, while other parts are efficiently presented by Messrs. E. Leroy, F. Ring, Norman Clark, Arthur Wilson, Roy Chambers, and Beatrice Burdett.

Better known on the halls as the comedy illusionist, Leslie Hinsle has been devoting his time of late to the invention of life-size animals, such as elephants, cows, and cockatoos, with all the movements of life. At Wembley some time ago Mr. Gordon Selfridge was so impressed by the mechanical cow which was exhibited in the Australian Pavilion that he requested this youthful inventor to call upon him. The result is that the toy department of this well-known store now contains a life-size model of an elephant, which, by the simple manipulation of a small keyboard, can be made to give any movements of a living animal in a natural manner.

V.A.B.F. AND I.

Annual Meeting.

The annual meeting of the Variety Artistes' Benevolent Fund and Institution was held on Wednesday in the Board-room, 18, Charing Cross Road. Mr. George D'Albert (Vice-chairman of the Executive Committee) presided.

The eighteenth annual report, which was read by Mr. Harry Marlow (Organiser and General Secretary), stated that—

The past year has shown very little noticeable improvement in the amusement industry, especially as far as the employment of music-hall artistes is concerned, but in spite of the lamentable number of unemployed variety artistes, the Committee, by careful administration, have carried on the Fund's work, and pride themselves that in no single case has it been necessary to refuse assistance to one solitary applicant who has proved himself or herself a bona-fide music-hall artiste deserving of help.

It is with regret that the Committee have to report a serious falling off in the year's total income by comparison with the previous year, which was a record one. But a combination of circumstances which arose towards the end of the year was responsible for this, circumstances over which the Committee had no control. Fortunately the excellent balance carried forward from 1923 of £2,480 16s. 2d., after transferring £334 6s. 11d. to the Endowment Fund, enabled the Committee to dispense £1,333 15s. more than the income received, and still carry forward to the current year a balance of £1,189 1s. 11d., without having had occasion to touch the invested capital of the fund, which has increased in value since the last balance-sheet was presented.

Further, the Committee is very optimistic about the future. The present year has started well, and the total funds at the present time are larger than at any other period in the history of the V.A.B.F. and I.

During the year a great deal has been done at "Brinsworth" by the Committee to brighten the lives of those residing there, and to add to the comforts already provided, a first-class up-to-date wireless set was installed, very generously presented by the Performing Animal Trainers (per Capt. Joe Woodward). Miss Daisy James, supported by Jas. Fortesque, defrayed the expenses of two garden parties during the summer months, and as a result of the donations collected by Miss James a new billiard table was provided for the Home. This has been the source of very great enjoyment during the winter.

The total expenditure of the Benevolent Fund Branch of the Charity was £5,572 7s. 2d., while the cost of maintenance and upkeep of the Institution was £2,149 5s. 11d. The number of residents in the Home varies from time to time, and at the end of the year forty-three old variety artistes were living there in comfort. The Committee have distributed in weekly pensions and special grants £3,444 5s. 2d. Loans have been granted, principally for fares to engagements, to the amount of £603 16s. 2d., of which £368 15s. 9d. has been repaid. The funeral expenses of twenty performers who died in poverty, and were thus saved a pauper's burial, were defrayed, and this amounted to approximately £200. In all a total of £7,453 2s. 4d. was expended during 1924.

To meet this very large sum a number of special events were organised with a view to raising the required sum. Details were given with reference to these events, and the report went on to state that it was a matter for congratulation that the Committee were able to persuade Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., to be president of the Fund for a third year in succession. No president of the Fund has taken a livelier interest, and no one has shown a more practical insight into the needs of the old folk at "Brinsworth."

In numberless ways during his three years of office, Mr. Gillespie has shown a practical interest in the work of the Fund, and his influence has been all to the good of the cause. No one took keener interest in the Variety Ball, which was so great a success again this year, and acclaimed to be "London's best ball."

The Committee extend their sincere thanks for valuable services rendered to the Fund during the past year to Mr. George D'Albert (vice-chairman of the Committee), and the Committee of the Music Hall Ladies' Guild; also their whole-hearted appreciation to Sir Oswald Stoll, Moss' Empires, Ltd., the Variety Artistes' Federation, Mr. Julian Wylie, Mr. Percy B. Broadhead, Sir Alfred Butt, Mr. Walter Payne, Mr. Harry Preston, Mr. George F. Reynolds, Mr. Jesse Hewitt, Mr. Bertram Iles, the Directors of the Manchester Palace, and "The Wolves," who, during the year, have rendered so much valuable help.

The Home is being excellently supervised by Mr. and Mrs. Chas Thornton, the superintendent and matron, and the inmates residing there, who now number over forty, are all happy and contented.

On the motion of Mr. Fred Herbert, seconded by Mr. Harry Blake, the report was adopted.

The Chairman said he thought they ought to acknowledge the valuable services rendered by their secretary, no mention of which appeared in the report.

Mr. Herbert moved, and Mr. George French seconded, a vote of thanks to Mr. Marlow for the excellent way in which he had carried out his duties.

The statement of accounts was taken as read, and adopted on the motion of Mr. French, seconded by Mrs. Chas. Coborn. It was pointed out that the "N.V.A." donation of £1,129 19s. 2d. was per Mr. E. F. Albee.

Mr. Herbert moved, and Mrs. Coborn seconded, the re-election of the hon. officers: Mr. R. H. Gillespie, president; Mr. Bruce Green, hon. treasurer; Mr. Eugene Judge, hon. solicitor; and Messrs. Jackson, Pixley and Co., auditors.

The vice-presidents were re-elected, as follows: Messrs. Chas. Austin, Harry Blake, George French, George Graves, Fred Kitchen, Joe O'Gorman, Harry Tate, Harry Tich, Julian Wylie, and Sir Harry Lauder.

Mr. French raised the question as to when a wing should be added to "Bunsworth" as a home for old married couples. He suggested that the money required might be raised by a series of special matinees.

Mr. Marlow said, in reply to a question, that he thought the cost would be about £1,500.

The Chairman said he had no doubt that the matter would be kept in mind.

The Executive Committee was re-elected.

(Continued at foot of next column.)

"THE MARLBOROUGHS"

At the Wimbledon Theatre.

Julia Neilson and Fred Terry are ever names to conjure with in Wimbledon and its vicinity, so their numberless friends and admirers were delighted to welcome them once again, and in a new piece which they presented for the first time in London on Monday night. Mr. P. F. W. Ryan's play is of romantic and historical interest, tracing as it does the rise and fall of the mighty Churchills. In the first of the four acts they are seen at St. James's Palace on their return from a triumphant ovation after the nation's thanksgiving at St. Paul's for the victories achieved by Marlborough. Queen Anne, the confidante, the friend of Sarah Churchill, visits the great soldier and his wife and showers favours on them, making him a Duke and her a Duchess. They are at the zenith of their popularity and power, but they have many enemies, and in the succeeding acts we find their Queen listening to Robert Harley, who creates himself Earl of Oxford, and believing in his machinations she deprives her former favourite, the Duchess, of her position at Court. But Sarah is not one to weakly give in, and in a fine scene she waxes furious with the Queen, and is only restrained from actual violence by her husband's cautious action. They still possess the whip-hand, he says, being in possession of certain incriminating letters written by the Queen to Sarah in the days of their friendship. These Anne demands, and threatens dire penalties if they are not returned, but by strategy and cuteness Marlborough sends the letters abroad, and his enemies are defeated, and, as he says, love is invincible.

The play gives great scope for the abilities of both Miss Neilson and Mr. Terry. She is wonderfully realistic in her vehement denunciation of Abigail Hill, whom from a servant in her household she has raised to a position at Court, and who becomes the spy of Robert Harley against Sarah Churchill; and throughout this gifted actress gives proof once again of her manifold charm and delightful art. Mr. Fred Terry is wonderful, though more subdued than is his wont, in the great character of a true general and a true lover of England, either when pleading with his Queen for support to his plans or when counselling his wife to moderate her passion and work against her enemies by watchfulness and wile instead of by fury and force. The company in support is excellent. Miss Gwendoline Jesson is regal and imposing, yet weary and ill at heart, as Queen Anne; and Miss Madge Escolme plays the part of Abigail Hill admirably. Miss Irene Arnold as Mary Churchill is bright and pleasing. Mr. Alfred Kendrick is most excellent as Robert Harley, and acts the winebibber amusingly in one scene. Mr. Frank Royde as Captain St. John, and Mr. Frank Cariello as Henry St. John, were capital, and Mr. Hugh F. S. Casson as Colonel Parke, and Mr. James Carter-Edwards as Tony, enacted their parts creditably. The play was received with much enthusiasm and curtains were numerous. Finally Mr. Fred Terry had to say a few words of thanks on behalf of his "comrades" for the reception from his friends of Wimbledon. The production was under Mr. Terry's own direction, and the orchestra was under the direction of Mr. Sydney Ffoulkes, who had specially written and composed the music for the play.

MR. COCHRAN ON REVUE.

Mr. C. B. Cochran addressed the Manchester Playgoers' Club on Sunday evening, the 15th, on "Revue as an Art Form." The pith of his remarks was that he found revue not only stimulating to the imagination, but the most fascinating of all forms of production, in that it allowed experimental scope for anything that one wanted to put upon the stage. Nothing, he declared, had done more to develop theatrical inspiration in this country—and inferentially the talent for entertaining—than revue. Personally he had always aimed at quality; he had even asked Bernard Shaw to write the book of a revue he proposed to produce at the Ambassadors Theatre—a proposal which the great G.B.S. had turned down, but he maintained that it was a good thing to have literary quality in a revue. It was not that Mr. Cochran was anxious to pay royalties for it. "I would rather," he said, "produce Shakespeare, if I could get the same results, than Bernard Shaw, because Shaw wants 10 per cent., and Shakespeare gets nothing." Interesting points, incidentally, were that he once paid Alice Delysia £6 per week, and that his opinion of Ibsen, whom he has produced in his time, as well as G.B.S., is that he has had his day, and is now only for people under the age of twenty-one. On the whole, a stimulating, interesting, and provocatively healthy argument.

(Continued from preceding column.)

Mr. Marlow moved a vote of thanks to Mr. Douglas Stuart for the able assistance he rendered him as assistant secretary. He also wished to thank Miss Lottie Albert for her valuable help in connection with the Variety ball.

Votes of thanks to the Press and to the chairman brought the meeting to a conclusion.

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THEATRICAL GOSSIP

"Tarnish" at the Vaudeville—Robert Hale in "The Punch Bowl"—"The Sea Urchin" at the Strand—Eille Norwood in New Play.

"The Sea Urchin."

Following is the cast of "The Sea Urchin," by John Hastings Turner, to be presented at the Strand Theatre on Tuesday. The play is presented by Leslie Henson and produced by the author. The scenery is designed by George W. Harris.

Mary Wynchebek .... Helen Haye
Minnie Wynchebek ... Margaret Watson
The Rev. Richard Penny ... Arthur Bawtree
Tolpert ... Lena Halliday
Guy Trebarrow ... Arthur Pusey
Fay ... Peggy O'Neil
Sir Trevor Trebarrow ... Athole Stewart
Augustus Sulivan ... Clifford Heatherley
Beach ... Marcus Barron
A Maid ... Rosalind Russell

"Tarnish" at the Vaudeville.

"Tarnish," the play in three acts by Gilbert Emery, which Mr. A. Greville Collins will present for the first time in London at the Vaudeville Theatre on Monday, has had a three year's run in New York, and was selected by the American critics as one of the four best plays of the year.

In "Tarnish," Miss Olga Lindo, as Nettie Dark, has, she thinks, one of the greatest parts of her career. This play also marks the return to London of Miss Christine Silver, who has not been seen in the West End for over two years. Miss Nora Swinburne and Mr. Francis Lister, who play the leading parts, were last seen together at the St. Martin's Theatre in "In The Next Room," during the run of which they were married. The only members of the "Fata Morgana" company who will be seen in its successor at the Vaudeville, are Miss Ethel Coleridge and Mr. Aubrey Mather. The entire action of the play, which is produced by Reginald Bach, and staged by Betty Ross Clarke, takes place in New York on New Year's Eve in the present time.

"Storm."

Mr. E. G. Norman informs us that he has acquired from Mr. Dennis Eadie the entire rights of "Storm," which began a long tour at the Grand Theatre, Blackpool. In last week's issue we stated that the rights had been acquired by Mr. Yourke Challoner.

Father and Son in "Punch Bowl."

Acting under medical advice Mr. Alfred Lester, who has appeared in "The Punhbowl" throughout its eleven months' run at the Duke of York's Theatre, will resign his part at the end of next week. To take his place Mr. Archibald de Bar has secured Mr. Robert Hale, who will thus join his son, Mr. Sonnie Hale, in the cast.

The fourth mixture of "The Punh Bowl" will be presented at the Duke of York's on Easter Tuesday, April 14. It will include at least eight new items in parts 1 and 3, while in part 2, "Punch-and-Judy Up-to-Date," Mr. Robert Hale will take over the part of the showman, to the Punch of Mr. Sonnie Hale.

"Adam and Eva."

In accordance with the policy of the "Q" Theatre management, another new play, "Adam and Eva," by George Middleton and Guy Bolton, will be presented, for the first time in England, at the "Q" on Monday. The play ran for over 300 nights in New York, and has since been filmed.

The cast is as follows:—

Mr. King ... St. Barbe West
Adam Smith ... Alick Chumley
Mrs. Bertram ... Aida Jenoure
Julia Clinton ... Nancy Pawley
Clinton ... Hubert Woodward
Sofie ... Mathilda Hunt
Dr. Latimer ... Douglas Jeffries
Hon. Andrew ... Eliot Makeham
Uncle Horace ... Sebastian Smith
Eva ... Nadine March
Producer ... Milton Rosmer

Heather Thatcher Returning.

Miss Heather Thatcher, having recovered from her recent indisposition, is returning from Madeira, and arrives in London on Monday next. She will resume her part, that of Pinkie Peach, in "Primrose" at the Winter Garden Theatre next Tuesday evening, when the play reaches its 225th performance.

Eille Norwood in a New Play.

On Thursday evening, April 2nd, at the Fortune Theatre, Miss Ida Molesworth and Templer Powell will present Eille Norwood in a new play, "Yetta Polowski," by F. C. Montagu. The story centres round a subject which is of great interest to the Jewish community. The curtain will rise at 8-30.

John Harlow.

On the last night of "Alf's Button" at the Prince's, the members of the company, headed by Tubby Edlin, presented John Harlow, the able young stage manager, with a gold watch "as a token of the happy time they had all spent together during the run."

Sir Frank Benson at Sunderland.

On Thursday, April 9, Sir Frank Benson will be a guest of the Sunderland Rotary Club, and it is understood that he will address the members. When Sir Frank does anything he has always something worth while to say, and there is usually a good attendance.

Jewish Drama League.

The Jewish Drama League, of which Mr. Israel Zangwill is the hon. president, has decided on Lessing's "Nathan the Wise," which has never yet been played in English, for its first production. The play will be presented at the Strand Theatre on the evening of Sunday, May 3rd, by kind permission of Mr. Arthur Bourchier.

A New Lady Macbeth.

On Wednesday evening last Miss Marie Ney, who has been playing the part of Lady Macbeth at the Old Vic., was replaced by Miss Olivia Burleigh. Miss Burleigh gave an excellent performance, and her clear, rich elocution and her strength and dignity of deportment were particularly noticeable. Mr. Robert Atkins still plays Macbeth, and gives an intensely-felt study.

Rotarians Entertain Sir Frank Benson.

Sir Frank Benson, who is himself a Rotarian, was the honoured guest of the Bath Rotary Club at their weekly luncheon on Tuesday last. Others present were Rotarians W. S. Pearce, the director of the Palace Theatre, Bath, Shelford Walsh, resident manager, Theatre Royal; Jan Hurst, musical director of the Pump Room; and H. Burci Mundy ("The Era").

In proposing a vote of thanks to the Rev. Ralph Bowman, who had addressed the club on "Profiles," Sir Frank Benson said that he ventured to think that Moses and Shakespeare and many leaders of men to-day were, by their moderate efforts in the great adventure of peaceful reconstruction, drawing a splendid and wonderful outline of the profile of the coming race. Rotary would take a large share in drawing that outline.

From Far-away Florida.

Sydney Paxton, the well-known actor, has written from Ocala, Florida, stating that he is in the best of health, and in beautiful surroundings doing film work, in association with the well-known film star, Thomas Meighan. He sends his greetings to his many friends in the old country.

Mr. Charles Doran's Shakespearean Company.

Mr. Charles Doran and his company of Shakespearean actors and actresses have been very busy since the spring. The tour started in Ireland, and at Londonderry the demand for seats was so great that extra matinees were given in order to cope with the applications. At Belfast the Opera House was filled to its utmost capacity at all performances, whilst at Dublin scenes of extraordinary enthusiasm were witnessed, the Gaiety Theatre being packed both afternoons and evenings. During the week's stay in Dublin the company were honoured by a State visit from His Excellency the Governor General of the Irish Free State, together with members of the Government and representatives of the University, Trinity College, and the various learned institutions and societies of Dublin and the district. Cork gave the distinguished actor and his confreres a great reception. Whilst in Ireland Mr. Doran was the honoured guest of the Dublin and Belfast Rotary Clubs, to each of whom he delivered an address. On Friday, February 27th, an entertainment was organised at the Alexandra College, Dublin, presided over by the Countess of Mayo and other prominent personages, to assist in alleviating the suffering and distress in Western Ireland.

The place which Mr. Doran occupies in the affections of all classes of playgoers, particularly among the children, is exemplified in the enthusiastic reception which he received from a gathering of some 1,500 scholars in the Temperance Hall, Walsall, under the auspices of the Walsall Education Committee, to listen to an address upon "Life and the Shakespearean Outlook," a subject which Mr. Doran handled in a manner which made a strong appeal to the minds of his youthful audience.

This week at Hull, during his visit to the Grand Theatre, Mr. Doran will speak to a large and representative gathering of Hull teachers convened by the National Union of Teachers, his subject being "Shakespeare in the Schools."

On Shakespeare's birthday Mr. Doran has been invited by the Liverpool Rotary Club to speak at the luncheon at which a large number of civic and ecclesiastical representatives of the City of Liverpool are expected to be present.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To—

Lawrence Grossmith, Sunday, March 29.
E. Harcourt Williams, Monday, March 30.
George D'Albert, Mon., Mar. 30.
Frank Olloms, Mon., Mar. 30.
Rose Temple, Mon., March 30.
Willie Clarkson, Tues., Mar. 31.
A. L. Bassett, Tues., Mar. 31.
Sam Jones, Tues., Mar. 31.
Clarice Clare, Tues., Mar. 31.
Cicely Courtneidge, Wed., Apl. 1.
Laurette Taylor, Wed., Apl. 1.
Arthur Holland, Sat., Apl. 4.
J. Somers, Sat., April 4.
Charles Austin, Sat., April 4.

Grand Theatre, Croydon.

Miss Violet Vanbrugh, who is appearing here this week in "The Letter of the Law," was accorded a very hearty welcome on Monday evening. The distinguished actress, who gave an excellent performance, is admirably supported by Miss Prudence Vanbrugh, Miss Leah the Palace Theatre, Bath; Shelford Special matinees are being given on Thursday and to-day, at which "Jitta's Atonement" will be presented.

L. and N.E.R. Dramatic Society.

The London and N.E. Railway Dramatic Society, under the experienced direction of Mr. E. A. Pollard, gave two enjoyable entertainments on Friday and Saturday last week at the York Railway Institute. The playlets selected were "The Woman Intervenes," in which Mrs. E. A. Pollard gave a singularly effective pourtrayal of "The Woman," and "The Maker of Dreams," which was excellently played. Mr. H. H. Clifford's splendid voice was heard to advantage in the rôle of Pierrot. He is an actor of outstanding ability. Miss D. Birkinshaw was a success as Pierrette, her delightful impersonation being greatly enjoyed. The telling lines incidental to the part of the manufacturer were given in first-rate style by Mr. C. Clifford.

Catholic Women's League.

The Catholic Women's League have a residential club at 119, Shaw Street, Liverpool, where lady artists can be accommodated with full or partial board at reasonable prices, and have every comfort.

"Some Were Actors——"

Tubby Edlin is interested in his discovery of some lines in Pepys' diary (1661) that, he says, suggest him to be of much older theatrical stock than he at first thought: "Met Mr. Sanchy, Smithers, Gale, and Edlin at the play," the lines run, "but, having no great mind to spend money, I left them there."

"It looks as if this Edlin must have been an actor," Tubby adds.

AMUSEMENTS IN SOUTH AFRICA.

CAPE TOWN.

Hetty King a Success. Delighted with Her Reception through South Africa. New Veterans of Variety. Leon M. Lion and Co.'s Success in Durban.

(From Our Own Correspondent.)

CAPE TOWN, March 5.—For two weeks commencing February 25 the Opera House has been playing a vaudeville programme with Hetty King as the star attraction. That Miss King would prove a success in Cape Town was a foregone conclusion. Her wonderful stage personality, combined with the songs suitable to her style, and put over as only this clever artist can do, won her the success she deserves. She has to sing five songs a night, and still her audience call for more. The "Era" correspondent had a chat with Miss King in her dressing-room, and she spoke of the happy time spent in South Africa. She expressed her thanks for the many kindnesses extended to her, and assured our correspondent that her visit to South Africa would be a glorious memory. She spoke highly of the treatment received from the African Theatres, Ltd. Supporting Miss King are the "New Veterans of Variety," comprising Jake Friedman, Arthur Slater, Lily Burnand, Florence Hinton, J. H. Scotland, and Herbert Dewhirste (pianist). The present combination has been formed for a tour of the smalls in South Africa, and if the success won at the Opera House is any criterion, the coming tour will be a boom. Each artist gets a hit with his or her work. For the first week the following acts were in the bill: Aubrey and Hart, neat dancing act; Scott Sanders, character comedian; Brennan and Newton, vaudeville act; Lola Krasavina, vocalist; Jass and Jessie, clever acrobats. For the second week: The Pantons, speciality act; Brennan and Newton, vaudeville act; the "New Veterans of Variety"; Aubrey and Hart, dancers; Scott Sanders, character comedian; Jass and Jessie, acrobats.

Tivoli. — Week commencing March 4: The Calno Trio, in their equilibristic act; Mirine, vocalist; and Nick Norton, light comedian. Pictures fill in the first half of the show. Week commencing March 11, a full vaudeville show is announced. Alice Lloyd, comedienne, Frank Fay and Lady from Dixie, American act; "General" Ed. La Vine, juggler; Vesta Sisters, singers and dancers; Nick Morton, light comedian; The Pantons, speciality act.

Natal—Durban.—The Criterion is attracting good houses for the week commencing March 2, with the following acts: Pall Malls, comedy act; Iris and Phyllis, juvenile act; Jess and Tony, comedy act; pictures.

The Leon M. Lion's season at the Theatre Royal, under the direction of the African Theatres, Ltd., has been a financial and artistic success. The following plays have been staged: "The Chinese Puzzle," "The Mask and the Face," and "Outward Bound."

"THE BAMBOULA."

At His Majesty's.

Musical Play in Three Acts, by H. M. Vernon and Guy Bolton. Lyrics by Douglas Furber and Irving Cæsar. Music by Albert Sirmay and Harry Rosenthal. Presented at His Majesty's Theatre on Tuesday, March 24.

Schmaltz ... James B. Carson
Donna Juanita Da Costa ... Dorothy Shale
Oliver J. Oosenberry ... Frank Lalor
Charles ... Vincent Clive
Sadie Oosenberry ... Mimi Crawford
Larry Wyndham ... Billy Leonard
Jimmy Roberts ... Harry Welchman
Prince Robert ... W. H. Berry
Larranaga ... Roy Byford
Morales ... Arthur Argent
Princess Muria ... Beppie de Vries
Madura ... Harry Pringle
Marsuma ... Ivy Booker
Prince Nestor ... George Bishop

Corona is said to be forty miles this side of Ruritania and to be about sixty miles from Suburbia. The distance from Ruritania is about right, but we should have placed Corona much nearer the heart of Suburbia than that! It is a delectable country. Flowers always bloom there profusely, for the sun shines unabatingly. The Palace has a magnificent terrace, which looks over a glorious panorama of mountains, with turreted castles perched perilously on great spurs of rocks. The inhabitants are gaily dressed and happy, and so healthy that two of them had to be shot to start a cemetery!

A gay, irresponsible country, and so familiar in its customs that one can almost predict what will happen next. Coronians change their dynasties as often as they change their clothes, and they like nothing better than for a handsome young Englishman—down on his luck and waiting for a chance to show his worth—to turn up, to be appointed deputy Prince Regent and eventually to marry the Princess. Before he marries her, however, it is an invincible rule that there must be a misunderstanding, and the Princess, with delicious effrontery, will have to seek him out just as he is about to resume his former occupation of dance instructor at the Swiss hotel.

The authors of "The Bamboula" have followed the rules admirably. If the story is familiar, one must remember that familiarity in musical comedy does not breed contempt. There are many amusing passages, and when it is added that the old Regent, who is deposed for spending his time gadding about Europe and flirting with Brazilian heiresses, is played by Mr. W. H. Berry, it is understood at once that, with all his faults, the retiring "Bamboula" has at least a delightful sense of fun. He could cut a nimble caper and turn a joke with the best of them. Mr. Berry has two very good songs, in "After All These Years" and "On Such a Beautiful Night," both written with a neat sense of comedy and, needless to say, perfectly rendered.

The whole company is good. Mr. Harry Welchman, with his fine presence and his magnificent voice, is an ideal hero. Added to his other accomplishments he is really a very good actor, and it is always a pleasure to watch how firmly and directly he handles these parts. There is also some excellent acting from Miss Beppie de Vries, the young Dutch artist, who has made a great success as the Princess. Miss de Vries is charming to look at, has a good voice, which she knows how to use with dramatic effect, and dances delightfully. Her slight accent adds a piquancy to her performance as a Ruritanian princess. The pretty Kiss Waltz, which is the love motif of the piece, was beautifully rendered by Miss de Vries and Mr. Welchman. It is good to find Miss Mimi Crawford back in musical comedy, and her vivacity and lighthearted charm add a spice to the show. One of the best things in the performance is the "saxophone" number, which she sings with great spirit. Miss Crawford and Mr. Billy Leonard, who, as the friend of the new Regent, has a good part and plays very amusingly and brightly throughout, had an enthusiastic reception for "Sing a Song in the Rain" and the original dance that followed.

Mr. James B. Carson does exceedingly well, and he helped things along considerably as a Swiss hotel manager, Schmaltz; and Miss Dorothy Shale's performance as a wealthy Brazilian lady is good. "Rio Grande," her song at the opening of the third act, is one of the most popular numbers in the piece. Mr. Roy Byford is very amusing as a sort of aide-de-camp to Mr. Berry, and a great characterisation of an American millionaire came from Mr. Frank Lalor. Mr. George Bishop looked well and sang finely as one of the Princes of Coronia.

"The Bamboula" is well dressed and beautifully staged, and the music is tuneful and catchy. It has been very well produced by Mr. William J. Wilson, and the dances and ensemble are arranged by Mr. J. W. Jackson.

Shakespeare, Liverpool, Bookings.

Mr. W. W. Kelly, of the Liverpool Shakespeare, has made the following engagements for the spring season:—Peggy O'Neill, in "The Sea Urchin," the O'Mara Opera Company; "White Cargo," "Tons of Money," "The Blue Bird," "The Farmer's Wife," Charles Doran in a week of Shakespeare, Mrs. Patrick Campbell, and "The Green Goddess."

"ANYHOUSE"

At the Ambassadors.

Play in Three Acts by F. Tennyson Jesse. Presented at the Ambassadors Theatre on Thursday, March 12.

Jenny ... Doris Scott
Postman ... Harley Merica
Milkman ... Carleton Hobbs
Torquil Blaize ... Tom Nesbitt
Agatha Blaize ... Dora Gregory
Simon Blaize ... Fewlass Llewellyn
Maidie Blaize ... Hilda Moore
Rupert Blaize ... Lewis Shaw
Prof. Amber ... Rudolph de Cordova
Cook ... Laura Smithson
Lizzie ... Olive Sloane
Julia Lamotte ... Margaret Scudamore
Benjamin Madder ... Walter Hudd
Michael ... Ivor Barnard
Edward Waters ... E. Perceval Clark
A Man ... Harley Merica
A Woman ... Barbara Hannay

Stripped of Mr. J. Crosbie-Fraser's delightful drop curtain and the interesting impressionistic scenery and furniture, the new play at the Ambassadors, which is somewhat pessimistically called "Anyhouse," is really a very old friend. The pretentious air of symbolism that drifts through the eight scenes does not hide the fact that most of the characters are well-known theatrical figures. Not that they are any the worse for that, but the scenery makes us expect something much more original. There is, for instance, the familiar heavy father who is in soft goods, and whose anxiety to keep up appearances is hampered by the fact this his business is rather shaky. Also the modern independent daughter who has had an affair with a young officer during the war. And her mother is a hard, pious woman, who enjoys praying over a "fallen" servant girl, and spends her time in depressing good works. Perhaps the most familiar of the characters is the breezy uncle from Rhodesia who ascends into the household via the kitchen, where he has been enjoying the company of the pretty Irish kitchen maid, who is, of course, unaware that he is her master's brother, and is really quite passably well-off. He explains that he wanted to be loved for himself alone—a naïve excuse that we seem to remember to have heard before. These are the principal inhabitants of Anyhouse, although below-stairs they have their own troubles. One is that Lizzie, the parlour-maid, is about to have a baby, and she cannot marry the man she loves, a presentable young fellow named Benjamin Madder, because he is out of work.

We eavesdrop on these people in the various rooms of Anyhouse. In the dining-room we discover that the daughter is prepared to marry a man she does not love, in order to save her bankrupt father's credit, and in the drawing-room we are present when she dramatically throws him over. We watch Lizzie agonising in her bedroom, and are present when she and her young man face things together. A little later we hear of the conspiracy of Benjamin and his curious Bolshevist friend Michael to hold up the household, and at the end we share the horror (such an unnecessary horror, too!) of the family when Lizzie is brought into the room, having been stabbed in her attempt to circumvent the robbery.

After this touch of the Grand Guignol there is a strange attempt at rounding the play off for the rest of the company, for the Rhodesian uncle arranges to take the daughter Maidie, and probably the pretty kitchen maid, back to Africa with him. Maidie's young man, too, is so moved by the bloodstains on Lizzie's night-dress that he determines to save her father from ruin, even though he has been jilted. So we get back to the front door where we started, with a couple of poor, hungry tramps envying the rich folk in their grand mansion!

Anyhouse! Miss F. Tennyson Jesse made a singularly unfortunate choice when she lifted off the front of No. 123. Two doors up she would have found things were much brighter, although possibly less melodramatic! The talented authoress has essayed something in a new method that promised to be interesting, but was in reality quite futile as a serious contribution to drama. Some good acting compensated to some extent for the shortcomings of the play. Miss Hilda Moore was excellent as the daughter, giving an intensely felt and thoroughly sincere study of a helpless, useless girl who is willing to marry a man she doesn't love rather than stop at home with her depressing family. Mr. Fewlass Llewellyn acted well as the blustering, worried householder, and a firmly handled, clean-cut study of the mother came from Miss Dora Gregory. Particularly good was Mr. Tom Nesbitt as the humorous, optimistic uncle from A[illegible] was really a cheerful, kindly and philosophic chorus in the play. A tender and very human character was made by Miss Olive Sloane out of the part of Lizzie, and the cook as played by Miss Laura Smithson was a really telling piece of portraiture. A witty aunt was delightfully handled by Miss Margaret Scudamore. Mr. Walter Hudd did well as Benjamin, and Mr. Ivor Barnard made the most of the bloodthirsty Bolshevist, Michael. The pretty kitchen-maid was charmingly played by Miss Doris Scott.

"It Pays To Advertise."

To meet the demand for seats for "It Pays to Advertise" at the Aldwych Theatre at Eastertide, an extra matinee will be given on Saturday, April 11.

Mr. Walter Wright Injured.

We regret to learn that Mr. Walter Wright has met with an accident in Liverpool. He was knocked down in the street, and is now confined to his room suffering from an injury to his left thigh bone, and shock. It will be some weeks before he can get about again. Mr. Wright was the original Lay Brother Pelican in the comic opera "Falka," playing the character over 1,000 times. He was also acting manager to Mr. Horace Lingard and the late M. Auguste Van Biene.

Ambassadors Theatre.

On Monday Messrs. Daniel Mayer will present the Oxford Players, under the direction of Mr. J. B. Fagan, in "A Comedy of Good and Evil," by Richard Hughes, with the following cast:—

Rev. John Williams ... Allan Napier
Minnie ... Mary Grey
Gladys ... Gemma Fagan
Scraggy Evans ... R. S. Smith
Owain Flatfish ... Richard Goolden
Mari Jones Bakehouse ... Gwendolen Evans
Mrs. Jones Bakehouse ... Kathleen Moseley
Timothy Ysgairnolwen ... Herbert Lugg
Mr. Gas Jones ... James Whale
Mrs. Resurrection Jones ... Virginia Isham

The play will be produced by Mr. J. B. Fagan.

"The Sons of Jacob."

J. Rainis is a Latvian poet and playwright, and in this play (published by Messrs. Dent at 5s.), which has been excellently translated by Grace Rhys, he is making his first bow to the British public. There have been a great number of plays on Bible subjects lately, but of those we have read none has the strength and dignity and fine characterisation of "The Sons of Jacob." It is a wonderful dramatisation of the famous story of Joseph and his brethren, in which the author has succeeded in doing what Mrs. Rhys says in her interesting introduction is the work of the true dramatist, "entering into the soul of every one of the characters, animating them towards their actions, from within."

Colin A. Gorman has joined the Lena Ashwell players, and opens next week at the Century Theatre as Dick Gurvill in "The Tragedy of Nan."

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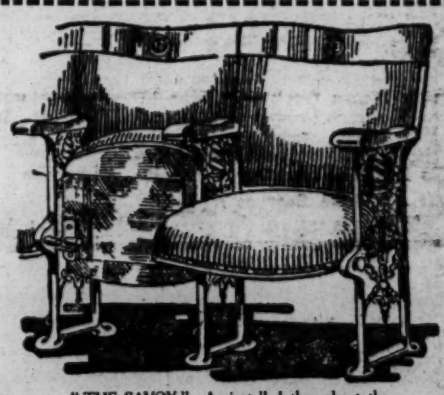

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FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. Dir., Mr. S. P. Swanton.—The Lady Mayoress Opera Week in aid of various local hospitals. On Monday "The Yeomen of the Guard" was staged, the various roles being sustained by amateurs, and during the week "Merry England" has also been produced.

ROYAL HIPPODROME.—R. M., Mr. George Dobler; Mus. Dir., Mr. Robert Stall.—Mr. T. Elder Hearn presents here the burlesque revue, "Scandals of 1925," with a strong cast, including Chris Silvester, Dainty Danes, Fred Tooze, Harry Kynman, the London Columbia Band, Ivy Rusher, Tommy Cook, etc.

EMPIRE THEATRE.—R. M., Mr. Gerald Morrison; Mus. Dir., Mr. J. C. Evans.—This week the musical comedy revue, "Queen of the Cabaret," is the attraction, in which Mr. Billy Russell is featured.

GAIETY THEATRE.—G. M., Mr. John Quinn.—Vaudeville is supplied here by the Ohio Minstrels. Undoubtedly much of the success achieved is due to Mr. Jack Spottiswoode and Mr. Dan Ellis, two very funny comedians.

ALHAMBRA THEATRE.—G. M., Mr. J. MacDermott.—The O'Malleys supply the variety at this old-established theatre.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham) Ltd.; M. D., Mr. Philip Rodney; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Leon Gordon's drama, "White Cargo," bears the impress of reality as regards its atmosphere. In idea, too, it is convincing. Mr. Murray Carrington, as the stayer, Weston, always interests and grips one; his silences and brevity and cynicism are profound. Langford the newcomer, as played by Mr. Robert Newton, provided a good study of the determined but temperamentally unfit youngster. The bibulous doctor of Mr. Fred Wright was both an amusing and distinctive character, with the sadness of failure and hopelessness of goodwill marking it. As the one woman in the play Miss Kathleen Boutall appeared as Tondeley of the Syren with the requisite effect, sinuous and appealing in primitive fashion. In the roles of the skipper, cleric, engineer, and Ashley the Vanegoer, Messrs. Hilliard Vox, Arthur Seaton, Frank C. Marshall and Richard Constance were fully adequate.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Bus. M. and Mus. D., Mr. H. Rushworth.—The George Edwardes' production, "Madame Pompadour," pays a second visit to the city, and introduces a welcome note of brightness. Miss Edith Cecil sings extremely well and acts with delightful ease and artistry as Madame, the King's lady. As Calicot, the poet and humourous philosopher, Mr. Walter Passmore is an entire success, too. Mr. Wilfred Temple made an effective Rene, and sang agreeably, and Mr. Tom Shale does well out of the Chief of Police. The company also includes: Miss Peg Desmond, a charming country Comtesse; Miss Maisie Bell, a neat and delicious Mariette; Mr. Noel Dainton, a regal king; and Messrs. Strafford Moss, John Clifford, and Cecil Clayton.

BORDESLEY PALACE.—P., Moss Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The musical comedy revue, "Happy Days!" provides Arthur Turnbull and Kitty Gee with many chances, and it cannot be said they allow them to drop. The piece is elaborately staged, and the vocalism and dancing is quite a feature. Reginald Adair and Allan Rochester are prominent, and the Eight Hazels put in some attractive work. Stan. G. Pell, Hilda Leonar, and Clair Harvey also appear in support.

GRAND.—P., Moss Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. C. E. Phillips; Mus. D., Mr. Gilbert Smith.—Tucker, the singing violinist, with his clever execution and expressive playing, heads the bill with Jay Laurier, the latter fresh from his pantomime success at the Birmingham Royal. Jay's happy personality puts everybody in a good humour; his domestic sketch was irresistible. Naughton and Gold, a popular pair of comics if ever there was one, give a laughable show in smart style. Moody's Broadway Band, following the turn of events, and conducted by Tucker, give a capital display, and invite a fox-trot competition; and two other individual turns of merit are afforded by George Lee, who has won his place as a character comedian, and Leslie Strange, who provides an acceptable and clear-cut series of portrayals. In addition, Edna Maude reappears in some attractive dancing, in which the Moss Girls provide a snappy ensemble.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. Henry Henderson, Mus. Bac.—The new revue, "Nelly Dean," in which Gertie Gitana is the leading figure, is staged here. Of course, this is the name of a song she has made famous, and she builds up round it an attractive performance. Leslie Vernon lives up to his title as a natural comedian, and bubbles over with merriment. Then there is Gladdy Sewell, who showed considerable versatility as the vamp and slum singer; and Bert Lloyd, whose "What a Pal" will be remembered. The Saxo Band, headed by Miss Gitana, include "Nelly Dean" music in their repertoire; and among other artistes are Viola Williams, a soubrette, C. Powell Eastbury, character actor; and Nellie Lauraine. Bert Watts, as a sailor man, is distinctly good; and Helen Langdon and C. Lind Vivian do creditably.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The revue, "Zip," with Billy Caryll and Hilda Mundy as principals, is presented by Mr. Harry Slingsby in capital style. Billy Caryll proves an exceedingly clever comedian and exuberantly pleasing. The leading lady shares in his chief comedy scenes with marked success also. Among the chief supporters are Jack Skelbo and Dora Dolaro, with Florence Pleydell and Charles Weaver assisting. Nor should one omit reference to Sterndale with his violin. Wallace Orton's Yama Quintette provide an agreeable vocal interlude, and the Sixteen Zip Girls add zest to the show, which is well staged and goes with a swing.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—The musical melange, "Sometime," is presented by Mr. William J. Wilson. A strong company is headed by Mr. Frank Tinney, who is given great opportunities for his capital comedy. Miss Josephine Earle is also prominent, while Miss Ethel Cadman and Mr. Johnny Fields have both important rôles.

EMPIRE.—A. M., Mr. C. T. Hutchison.—A first-class variety programme is topped by Arthur Prince in his ventriloquial sketch entitled "Insubordination"; and Robb Wilton, in his latest and greatest triumph, "The Magistrate." Another important turn is provided by Rodney Hudson's 1925 Band, with the Eight Empire Girls and Teddy Finch and Leon Fisher, speciality dancers. Little Pipifax, vaudeville's funny pantomimist, is seen again after an elapse of some years, being ably assisted by Eddie and Elsie Panlo; Willie Picardy, the clever foot-juggler; Paddy Saunders in "Camouflage Chalk-Talks"; and Lena Brown, the witty comedienne, complete.

DUBLIN.

GAIETY THEATRE.—M., Mr. Hyland; Mus. D., Mr. W. S. Nabarro.—Messrs. Milton Bode and Fred Warden present (by arrangement with Ivor Novello) the successful play, "The Rat," with incidental music by Ivor Novello, and produced by Constance Collier.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The popular comedian, Wilkie Bard, presents his amusing scena, "The Turkish Bathman," at the top of the bill. We have a welcome return visit of Arthur Lucan and Kitty McShane in their comedy sketch, "Come Over." Other interesting turns include Yost and Glady, artistic comedy clay-modellers; Lapp and Habel, comedy conjurors; Paul Stephens, in Wire-less-ones; May Stevens, comedienne; Lee Sisters, duettists; and Scott and Tibson.

OLYMPIA THEATRE.—P., Messrs. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The revue entitled "The Real Stuff," a musical production by A. E. Smith, draws crowded houses here nightly. A strong cast is headed by George Hyam, a genuinely funny comedian, ably supported by Teddie Barrie and Miss Chick Hyam. Others in a tip-top cast include Ethel Callier, male impersonator; Doris Jefferson, vocalist; Harry Rays, dancer; Ladd West, versatile comedian; the Four Clips and the "Real Stuff Girls" adding much to the success by their clever dancing.

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley.—Ventom Swift's elaborate musical revue, "Kisses and Kandy," proves a big draw. A strong cast includes the musical comedy comedian, Dan Rolyat, Stanley's Brass Six, and the June Sisters. Others in the cast are Freda Gordon, Moria Desmond, King and Summers, Two Chicago Kids, Six Stanline Girls, and Kisses and Kandy Girls.

ABBEY THEATRE.—M., Mr. Rennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Sean O'Casey's play, "The Shadow of a Gunman," followed by Lady Gregory's one-act comedy, "Spreading the News," draws crowded houses here nightly.

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, Junr.; Mus. D., Mr. Albert E. Burke. The visit of Sir John Martin Harvey to Edinburgh is always a source of great pleasure to playgoers. The acting is on a high level, and the staging is picturesque. The distinguished actor began his present engagement on Monday with "A Cigarette Maker's Romance," in presence of a crowded audience. The character of the gentle nobleman of Marion Crawford's story is one that is peculiarly suited to the methods of Sir John Martin Harvey, and he played Count Skaraitine with all his old skill and effect. The Vera of Miss N. de Silva is a worthy companion portrait, full of a tender womanliness and grace. Miss Marie Linden was a pleasant Akulina, and admirable acting was displayed by Mr. Alfred Ibberson as Christian, and Mr. Leonard Daniels as Anton. "David Garrick," "The Only Way," and "The Burgomaster of Stilemonde" are also on the programme for the week.

ROYAL.—P., Messrs. Harvard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Bucdench; Mus. D., Mr. Jas H. Herkes.—"Bright Spots," produced here by the B.B. Syndicate, does not belie its title. It is a merry, entertaining revue, in which the acting of Mr. Bert Bendon, Miss Dorothy Langley, Kennedy and Coppin, Mr. Claude Williams, Mr. Gilbert Lees, Mr. Tony Ward, Rich and Ramsay, and the Eight Ritchie Girls makes for much humour and sprightliness.

KING'S.—M. D., Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—The Southern Light Opera Co. is giving a week's performances of the tuneful musical play, "Havana." The audiences have been large, and much enthusiasm has been evoked by the fine presentment of the piece. Miss Ruth Fairweather was a delightful representative of Consuelo, singing and acting with charm; Mr. George Paterson was a manly Jackson Villiers; Mr. Ogilvie Callender played with the right touch as Don Adolfo; and Mr. G. D. Jamieson was exceedingly good as Frank Charteris. The humour of the play was in the able hands of Mr. Kellas Brewster as Nix, and Mr. H. D. R. Davis as Reginald Brown. The other parts were capitally filled, and Mr. R. de Lattaye conducted chorus and orchestra with spirit and success.

EMPIRE.—M. D., Mr. R. H. Gillespie; M., Mr. Joseph Nelson: A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Burns.—The musical comedy, "The Dairymaid," is being played twice nightly to full houses. Mr. Barry Lupino as the quaint sailor man, Joe Mivens, is a host in himself, and puts an amount of dry humour into the character that is provocative of hearty laughter. Miss Jennie Gregson, in the part of Eliza, carries the audience with her by force of clever and original comedy acting. Mr. Gordon Rennie, Miss Marjory Bland, Miss Avis Robb, Miss Anita Symons, Miss Delia Butler, Miss Gertie Forbes, and Mr. Alec Johnstone helped greatly towards the fun of the piece, and the Sandow Girls gave a clever exhibition of acrobatic dancing.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—A very clever rendering of Puccinis' opera, "Madam Butterfly," was given at the Theatre Royal, on Monday, by the Carl Rosa Opera Co., and under the conductorship of Andre Skalski, all give of their best. Special mention must be made of Beatrice Miranda as Butterfly, Gladys Parr as Suzaki, Ben Williams as Pinkerton, and Appleton Moore as Sharples U.S. Consul. These artists interpret their parts in a very excellent manner, and deserve the appreciation shown by the audience. The remaining parts are also well portrayed.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo T. Minshull; B. M., Mr. Hugh Macfarlane.—Messrs. Gilbert Miller and Lewis and Gordon have sent a lively farce on the road in "The Nervous Wreck," and keeps the audience in hearty laughter all the time. Miss Marjorie Mars, as the eloping Sally Morgan, is specially happy, and Mr. John C. Lawrence, as the nervous wreck, proves to be extremely funny. The Andy Nabb of Mr. Oswald Lingard is good; the sheriff of Mr. Douglas Payne is well acted. Mr. Huntley Gifford's study of Sally's father is cleverly done, and amusing parts are the Chester Underwood of Mr. Eric Elliott, and the Tim of Mr. Brian Hale.

ALHAMBRA.—M. D.s, Messrs. Alfred Butt and R. N. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—On Monday, Eva Moore and her London company had a most gratifying reception in St. John Ervine's brilliant comedy, "Mary, Mary, Quite Contrary." The company supporting Miss Moore has been most carefully chosen, and includes Hilda Shankland and Douglas Blandford as the very modern young lovers. Margaret Emden plays Mrs. Considine with quiet dignity, and Evelyn Roberts is capitally suited as Sir Henry. Finished character studies are seen in the vicar of Edward Petley, and the Mr. Hobbs of Frank Bertram, while three small parts are well-filled by George Child, Lucie Evelyn, and Ella Daincourt.

METROPOLE.—L., the B.F. Picture and Variety Circuit; G. M., Mr. William A. Rea; Mus. D., Mr. Richard Hudson.—O'Gorman Productions are presenting the revue, "Round the Town." Gus Elton, in several amusing incidents, kept the fun going, in which he has the assistance of Fred Louin and Ralph Howard. Miss Sybill Marcell sings several songs with great charm, particularly "Molly O'Shea" and "Alabam," in which she was ably assisted by Charlie Carr. Miss Carmen Poweni did excellent work, as also did Miss Daisy Towers and Miss Anita Hayes, while Miss Bedil Faber deserves praise for her dancing. The Three Scamps, in song at the piano, was a popular item, and the chorus did good work.

PAVILION, LTD.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The Klit-Gaarde Production, "The Nine O'Clock Revue" met with a hearty reception from a crowded house on Monday. The show is full of clever touches, and the comic little sketches are most original. The company is a first-class one.

EMPIRE.—P., Moss Empires, Ltd.; M. D., R. H. Gillespie; M., G. H. Richardson; Mus. D., Henry Farmer.—The fourteen items of Fred Karno's Revue Revels, "Miss 1925," provide two hours' good entertainment. "The Flat" and "A Dentist's Surgery" are both clever conceptions and well worked out. All the turns are excellently sustained. The chief comedian is Harry Herbert, and he is as effective as he is versatile. Miss Doris Ashton sings and acts with refreshing vigour, and Woolmer Young is a capable all-round man. Carr and Par excel as novelty dancers, and Katie Kay, Stanley Field, Lance George, and Beth Alys also score in their separate parts. The chorus girls dance very neatly, and the revue is splendidly mounted.

OLYMPIA.—M., Alex. A. Cassels.—"House Full" is a striking testimony of the fare provided here, when on the opening night was presented "Broadway or Bust," an American film featuring Hoot Gibson, supported by a clever cast of screen artists. The variety items for the week are Edie Haley, the popular vocalist, in favourite songs, and the Two Frances, comedy duo. The second part of the week is allotted to "Goldfish," starring Constance Talmadge.

PRINCESS.—A. M. and Treas., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—Mr. Harry M'Kelvie's pantomime, "Hi! Diddle, Diddle," has had a most successful run, and closes down, we understand, on the 5th of April. Full of genuine fun, the pantomime has proved a worthy successor to the many successful pantomimes produced here. Packed houses still prevail.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—A return visit of "Katinka" is being welcomed here, Messrs. Macdonald and Young having sent a capital company to give a very acceptable presentation of this picturesque and charming musical play. Foremost was Miss Evelyn Drewe, who, as Katinka, sang and acted with real artistic touch, whilst Mr. W. S. Percy again revelled in the humorous rôle of Thaddeus T. Hopper, keeping his audience in constant laughter. Mr. Manuel Jones played Ivan Dimitri in quite the lover's style, and sang in a manner which commanded recognition. Miss Stella Gastelle delighted with her Tatiana, and Miss Irene Lister, as Varenka, pleased generally with her dancing and singing. Some skilful dancing was shown by Miss Marjery Wyn in the part of Mrs. Helen Hopper. Mr. A. E. Johnson played Boris Strogoff with dramatic strength, and Mr. Walter C. Baxter was an amusing café manager. Excellent chorus work was done, and Mr. William Robins carefully handled the orchestra.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Mr. W. W. Kelly has again shown enterprise by giving Liverpool a first glance at "White Cargo," which on Monday evening was followed with keen interest by a crowded audience. In addition to the excellent dramatic features of the play, the company, sent by Miss Ida Molesworth and Templar Powell, handled their parts in workmanlike manner, and brought out all the telling points. Mr. Frederick Victor was Weston, a rôle which he held with distinction, earning from time to time rounds of applause; Miss Ellen Pollock infused much earnestness into the rôle of Toudeleyo, the savage; and Mr. Stanley Cooke earned popularity for his fine portrait of the doctor. Other supporters included J. Adrian Byrne (Ashley), Gerald Fitzgerald (missionary), Harry Newman (skipper), Clifford Bartlett (engineer), Ireland Wood (Langford), and Teddie Arundell (Worthing). The play was well staged.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—"Joy" and "Overruled" will conclude their stay this week, and on Tuesday C. K. Munro's "At Mrs. Beams'" will be presented.

HIPPODROME.—M., D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Patrons of this popular house are this week enjoying a capital new revue entitled "A Working Girl." It is full of rich fun, very attractively put on, and has an efficient chorus. Head of the comedians is Ernie Mayne, whose several character impersonations are regular treats, and provoke constant laughter. The popular comedian is well supplied with material, which he uses very effectively. Frank H. Fox is another artist of distinction, his several rôles doing him credit. Miss Elsie Lytton as Dorothy, the winsome café girl, sings and dances in charming style. Harry Bickley makes an amusing detective, and other helpers include Guy Lathom, Harry Bickley, Teddie Webb, Mary Morgan, Elsie Stanley and Slim Griffin.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—"The Co-optimists" are putting in a second highly successful week, a new programme being presented. The burlesques, given in really talented style, included "The Rushing Ballet," a delightful skit on whirlwind dancing, etc., which caused the audience to rock with laughter; "Operatic Motoring"; and "A Dancing Melodrama," one of the funniest concoctions imaginable.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having Jazon and Montgomery's amusing revusical comedy, "On the Dole," which is crowded with fun. Among the principals are Tubby Turner, a smart comedian; Melville and Meta, whirlwind dancers; Elsie Ingham and Rhys Thomas, talented vocalists; J. and M. Dandy Six; Three Lothairs, lady acrobats; and Albert Darnley, Jr.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Heading the programme is Percy Honri, the noted concertina player, whose work is always appreciated; David Poole delights as much as ever with his clever ventriloquial sketch; Edna Latonne is a neat male impersonator, and sings well; Billy Matchett has some funny songs; Victoria Carmen scored with her songs; and the Six Olracs are smart acrobatic comedians.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Messrs. Tom Walls and Leslie Henson, Ltd., may congratulate themselves on a success of considerable importance in their new musical comedy, "The Wishing Well," which was put on here on Monday, with Mr. Peter Gawthorne, author of the book and lyrics in the role of Robin Farr. No better production of its kind has been seen here for a long time, nor a more admirably balanced cast. Mr. Gawthorne's part, an interesting and heroic one, allows his personality and fine vocal gifts full scope. There is also a charming impersonation of Elizabeth Brierly by Miss Harriett Bennett, whose singing was received on Monday as something of a revelation in range and clarity. Mr. Alfred Wellesley's humorous handling of the role of General Brierly is also an asset, and the same may be said of Mr. Wylie Watson's Sawney Potts, a performance refreshingly new-ish in its comedy style; while the dancing of "Gerardo" and Miss Enid Dearth adds a feature of considerable grace and entertainment. Others well placed are lively Miss Dorothy Minto, as Birdie Wellbeloved; Mr. Basil Radford, as Ferdinand; Mr. Herbert Simmonds, as Old Ben; Mr. David Keir, as Walker; and Mr. Fred R. Yule, as Sir William Farringdon. Staging, dresses and music are all highly decorative, and Mr. J. Ainslie Murray ably conducts the augmented orchestra.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall. The British National Opera Company began a two-weeks season here on Monday with a performance of "Rigoletto," conducted by Mr. Aylmer Buesst. An excellent rendering was given, signalising the attractiveness of a programme comprising eight changes for the week.

ARDWICK EMPIRE.—M., D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The Playgoers' Syndicate present here Edward Morris's musical comedy revue, "Scotch and Polly," with music by Haidee de Rance, and lyrics by Harry Lowther. The show is a remarkably good one, and the clever and artistic efforts of a strong cast are supplemented by much smart dancing and a chorus of unusual accomplishment. Tommy Lorne, the Scotch comedian, is a big feature as Jock Dewcan; and as Polly, the lady commercial, Miss Betty Green plays delightfully; while another outstanding hit is made by Sydney Bray, as Angus Dewcan, the scapegrace brother of Jock. The speciality dances by the Twelve Hudson Girls are also cordially appreciated, and the cast as a whole is excellent.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A return to local audiences of Will Dalton's successful revue, "Oceans of Joy," is welcomed here. It is brightly mounted and lavishly supplied with talent, the whole being concentrated upon creating amusement in full measure. This is ensured by a picked cast, including George Norton, Lynn Wright, and Fred Manson, supported by Molly Doon, Maisie Gordon, Eileen Lake, Gladys Watson, the Wavelet Girls, and many well-trained dancers.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—A new revue, "What'll I Do?" is presented by Kenian Productions here this week. It is a bright and merry show. Betty Bruce and Mark Rivers are very diverting in some clever and original comedy; Eddie Walker and Belle Isobell sing in pleasing style; Victor Leopold and Charles Conley dance with "different ideas," and many other features contribute to an all-round successful entertainment.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. C. H. Bayley.—The strong dramatic interest of "Within the Law" is made excellent use of by the Broadhead Players here this week, and the story of Margaret Taylor's self-vindication through the son of Edward Gilder, the man who sent her to prison for a theft of which she was innocent, has been followed with rapt interest by increasingly good houses. Miss Marie Paxton plays Margaret (known afterwards as Mary Turner) with her usual passionate emphasis; Mr. Algernon J. Hicks, as the relentless Edward Gilder, finds himself in one of the "strong" roles in which he excels; Mr. Harry J. Clifford's Joe Carson, the burglar in love with Mary, has personality and character; and there are good performances also by Mr. Edward Valentine (who produces) as Inspector Burke, Mr. Vane Tempest as Dick Gilder, Miss Hilda Malcolm as Agnes Lynch, and Miss Amy Hardcastle as the guilty shopgirl, Helen.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Bett.—Wilde's comedy, "The Importance of Being Earnest," has found light and agreeable employment here for the talents of the New Manchester Repertory Company this week. Mr. C. Hamilton Langham, as Algernon Moncrieff, and Mr. Norman Partrieft, as John Worthing, play together in good style. Miss Margo Duff gives an excellent rendering of Miss Prism; and there are praiseworthy impersonations also by Miss Stella M. Pearce, Miss Dorothy Dewhurst, and Miss Margaret McDougall, the other parts being ably filled.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Jack Taylor's new revue, "Wild Oats Encore," which had a highly successful time at the Hulme Hippodrome last week, has moved here, and is doing equally good business. There is no doubt about the success of this show. It is brilliantly staged and dressed, well packed with novelty ideas, and works up to a wonderfully fine closing scene. Jack Hodges keeps the house in constant laughter; Gaby Revette figures prettily and picturesquely in a new series of tableaux; Lily Irene and Ivy Wright's singing also finds much favour, along with the comedy of Billy Rowlands, the songs and monologues by Henry Weste, the smart work of Frank and Albert, and the dancing of Malden and Marise.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Mr. Charles B. Cochran's super revue, "On with the Dance," produced here last week, is playing to packed houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—A fine programme here includes Talbot O'Farrell the favourite Irish entertainer; Scott and Whaley, with smart comedy and dancing; fine singing by the famous Kedroff Vocal Quartette; smart dancing by Maru, a charming Spanish dancer; Frank and Vesta, in a funny dancing fantasy; some very clever juggling by George Hurd; and taking business by Key and Keyworth at the piano.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. C. Wyndham.—Two members of the original Daly's Theatre cast play in "The Lady of the Rose."—Mr. Huntley Wright (Sentangi) and Mr. Leonard Mackay (Baron Sprotti-Sprotti). Mr. Herbert Langley, the film and operatic star, is the whip-cracking Colonel Belovar; Miss Rose Hignell, the dainty Lili of "Lilac Time," now plays Mariana, and a lively Sophie is seen in Miss Eve Gray. The mounting is excellent, whilst the cast alone is sufficient to ensure success.

HIPPODROME.—M. D.s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—Ernie Lotinga is presenting and appearing in his burlesque, "Khaki," which has just concluded a successful three-weeks run at the New Oxford Theatre, London. The piece is full of surprising thrills, the drama of which is relieved by the wit of Lotinga. He is supported by Kathleen Barbor and Adolph Luck.

(For other Provincial News see page 18.)

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I CAN'T HELP LOVING THAT GIRL!

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I CAN'T HELP LOVING THAT GIRL!

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MARYVILLE

THE OLD TOP HAT THAT FATHER WORE

OUR OTHER SUCCESSES:
WHY DID YOU CALL ME WONDERFUL ONE? WHAT DO YOU MEAN? I CAN'T HELP LOVING THAT GIRL. CROSS WORDS (I Love You).
OH! AUNTIE. THE WONDER OF YOUR EYES. SORRY! OH! IT'S QUAITE ALL RIGHT. I KISS HER IN THE MORNING.
I LIKE A DOUGHNUT (with Jam in the Middle). SING IT WHEN YOU'RE DANCING.

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THE REALM OF MUSIC.

QUEEN'S HALL SYMPHONY CONCERT.

After Turina's picturesque "La Procession du Rocio" at the Queen's Hall concert on Saturday the scene shifted to Brahms' First Symphony. This, in Sir Henry Wood's hands, had no suspicion of heaviness. On the contrary, it all sounded tremendously alert and alive, and that without apparent efforts to make "interest." There was an element of real excitement in the climax of the finale. Afterwards came refreshment in the shape of Mozart's Fourth Violin Concerto in D, with Miss Jelly D'Aranyi's playing of the solo—exquisitely finished, as her playing always is. But one had to note with surprise that some of her intervals were over-wide. The orchestral background (with the strings reduced) had admirable poise and precision. The concert—the orchestral part of it, that is to say, for Miss D'Aranyi's solos were yet to come—ended with a well-proportioned performance of Strauss's "Death and Transfiguration."

MISS BETTY HUMBY.

Miss Betty Humby, a young pianist who on various occasions has shown promise, now appeared as a recital-giver at Wigmore Hall, and by her playing strengthened many hopes for her future. She has great intelligence, well-developed rhythmic sense, and—as is only to be expected of the "school"—a technique equal on all counts to present-day demands. Now and then her youthful fire and enthusiasm tempt her into tonal exaggerations, but the artist in her should soon show her that such exuberances must be tempered by discretion. That she is an artist was abundantly proved by her playing of the adagio of Beethoven's "Moonlight" Sonata. Neater performances than those she gave of Bach's Prelude and Fugue in G and of a Prelude and Fugue of Tanier could hardly be desired. She also played some Chopin studies very deftly. Her programme further included a group of modern pieces—Matthay, B. J. Dale, and Debussy.

MISS VIOLET CLIFFORD AUSTIN.

Miss Violet Clifford Austin, who at Wigmore Hall made Schumann's "Faschingsschwank aus Wein" and a sonata of Scriabin the backbone of her programme, may be congratulated on having left the well-beaten track. She is a pianist of above average merit, possessing qualities that should carry her far. A delicate and ingratiating touch is one of them, and among others may be numbered a keen musical sense and an innate graciousness which prevents her from ever forcing her tone beyond due limits. Then she is a thoughtful and imaginative player. The Scriabin Sonata (No. 10, Op. 70) was treated with considerable subtlety. An appreciation of colour in music was revealed here, and to an even greater extent in the two Albeniz pieces in the last group—"El Albaicin" and "El Puerto"—and in Turina's "Le jeudi Saint à minuit." The playing of all these was technically most able.

MR. HAROLD FAIRHURST.

A young violinist, Mr. Harold Fairhurst, gave a recital at Wigmore Hall. He has lately been to South Africa, where, on a tour with Miss Carrie Tubb, he won good opinions. But until this recital he has not been much heard of in London. He should soon be better known, for it looks from his playing that a place among the best rising violinists of the day will have to be found for him. He handled the Saraband, Double, and Bourrée from the Second Sonata in B minor of Bach for violin alone with great firmness, and showed a fine sense of style. There was no flaw in intonation, and the tone had body and mellowness. At the close his audience gave him an ovation. Much enthusiasm was aroused also by the brilliance of his technique in a Paganini concerto (with cadenza by Sauret), and in the Kreisler arrangements of Cartier's "La Chasse" and a Spanish dance of Granados. He also played with much charm of style a minuet of Lully and an air by Hasse. Some new pieces of attractive character by Felix White, called "The Winged Boy," "A Lay of Love's Delight," and "Ship Ahoy!" were introduced. These were played with the composer at the pianoforte. Elsewhere the accompanist was Miss Adeline Fairhurst.

ROYAL COLLEGE OF MUSIC.

In the Prince Consort Road Hall a recital was given by a string quartet consisting of Leila D. Hermitage, Mabel F. Weller, Joyce H. Cook, and Helen B. Just. Brahms' Quartet in C minor, Op. 51, No. 1, showed the players in a favourable light. In spirit and in execution it was an excellent piece of work. There was plenty of life in the playing, and it was matched by the tone, which had a bracing bite about it, and, when called for in the Romanze, good, rich, dark colour. Ensemble was satisfactory; balance, generally speaking, very good indeed; it was only at moments that one thought the 'cello might have asserted itself a little more with advantage. Beethoven's F major, Op. 59, No. 1, at the beginning, was less satisfactory, probably from anxiety. There was some insecurity of intonation. The leader's intervals, particularly in quick passages, were not always true. Between the quartets came a most enjoyable performance of Ravel's Introduction et Allegro, for harp, string quartet, flute and clarinet, the prominent harp part being admirably taken by Marjorie Buckle, and those for flute and clarinet by Bruce McLay and William R. Clarke.

BACH'S COFFEE CANTATA.

Miss Dorothy Silk, at her second concert given in Wigmore Hall, produced an 18th-century novelty—a novelty, that is to say, to England, where, according to the programme, it has never been performed before. This was the "Coffee Cantata" of Bach, one of the two comic cantatas written by him. There is nothing new under the sun, and here we see how ancient an affair modern youth's rebellion against its elders really is. Father Schlendrian, hating the new-fangled stuff called coffee, forbids his daughter Liesgen, to have it in the house; Liesgen likes it, and, under the rose, drinks it: a small matter, it seems to us, to set a household at loggerheads. And in much the same perspective, probably, will present-day matters for strife present themselves to the century after next. Schlendrian, finding himself worsted in the battle, tries wheedling; promises a husband as consolation for the giving up of a shocking habit. And in the end Liesgen gets both the husband and her own way, for she inserts a clause in the marriage contract to the effect that coffee shall at all seasons be part and parcel of the menu of the future establishment. Bach could unbend, as we know from "Phœbus and Pan." In the "Coffee Cantata" he gives us music that charms by its light grace. Miss Silk and Mr. John Goss sang it with full appreciation of these qualities, and touched it with welcome humour besides. Staged as an opera, the work should prove engaging. Perhaps the B.N.O.C. will take it in hand? Other items in the programme were performed by Mr. Albert Fransella, Mr. Samuel Butcher, the Mandeville String Quartet, Mr. Claude Hobday, and Mr. Harold Samuel, and Dr. Harold Darke conducted a performance of the Brandenburg Concerto in D.

R.A.M. DRAMATIC STUDENTS.

Under the direction of Mr. Acton Bond the dramatic students of the Royal Academy of Music appeared in three one-act plays last Friday and Saturday. The casts were changed at each performance. Lord Dunsany's "The Golden Doom," with its thirteen speaking characters, provided a general elocutionary test, which was satisfactorily passed by most of those taking part: more than satisfactorily by Edith Oliffe, Marion Spencer, Joan Weil, and Dorothy Hill, Friday's Chief Prophet, King, Girl, and Chamberlain respectively. The two first-named must be commended particularly for measured, musical, well-accented delivery. Miss Spencer was the Gringoire in the first performance of "The Ballad-Monger," Edith Fehr appearing in the same part on the following night. There was not a great deal to choose between the impersonations; both were very promising. Both had life, variety of expression, ease, and humour. Miss Fehr's comedy inclined rather more to the "low" order in the supper episode than was quite fitting, perhaps. One liked very much in Miss Spencer a touch of feyness, of Puckishness. It ran through the wistfulness and whimsicalness, somehow making the character credible. This might, one felt, be a creature of the free air, and a bit of a poet, too. Peggie Robb-Smith's Loyse had charm and true feeling, and both the exponents of Louis XI.—Norah Lynch and Noreen Attfield—did very well. Marjorie Avona's delivery always sounds as though she were scolding someone rather severely. However, as Olivier, this peculiarity was not out of place. The third play, Nevin Haly's "The Hut Above the Tarn," was a thriller which, in spite of containing two murders, one of them a strangling on the stage, and the confession of a third, refused to thrill. It was hardly the fault of the students. Professional players might have done more with it, but not much, for the stuff of drama is not in it. But it might be turned into a capital burlesque with a trifle of alteration. Gladys London on Saturday and Edith Fehr on Friday really did quite creditably in the part of a middle-aged country-body of the northern heights who talked of having "missed the fulness of life."

AMATEURS IN "IOLANTHE."

Compliments may with propriety be offered to the Ministry of Health Operatic and Musical Society on their production, for four performances, of "Iolanthe," which was seen at the Guildhall School of Music. This Society, as yet only in its second year, evidently means to build a reputation worth having. They possess in their musical director and conductor, Mr. C. E. Coward, a Sullivan enthusiast. So much was plain to see. On its musical side the performance maintained a high level. One would have to go far, for instance, to hear a more refined rendering of the quartette "In Friendship's Name." The singing of the chorus was fresh and spirited, and the members had been well-drilled in the important matters of attack and phrasing. Also, the voices of most of the principals were well above the average in amateur productions. One at least, Mr. Arthur Buddell, who played Strephon, would cut no mean figure if confronted with professional exponents of the part. He has learnt how to make his fine voice "move," and in addition to being an admirable singer, is a spirited actor, quite at his ease on the boards. As his Phyllis, Miss Daisy Thorp, if a trifle stiff in her movements, sang very prettily, and there was much to admire, too, in the tuneful, and at the right moment dramatically expressive, singing of the Iolanthe, Miss Jean Mackie. The part of the Fairy Queen, in Miss Mamie Bishop's hands, could not but lose much of its peculiarly Gilbertian relish, for she was unable to manage either the middle-aged mannerisms or the contralto ponderosities; but her voice made up in musicalness what it lacked in body. In Mr. James Marshall there was a Tolloller with a very serviceable tenor voice indeed, and both he and the Mountararat, Mr. Herbert Jackson (who also sang very well), played the scenes allotted to these representative peers with a pleasant light comedy touch; while Mr. Hedley G. Kent used a powerful and musical bass effectively in Private Willis's song. A word is due to the efficiency of Miss Edna M. Blowers, Miss Gladys Fitch, and Miss Rose Todkill, the Celia, Leila, and Fleta respectively. On its dramatic side, as has already been indicated, the production was almost as successful. Nor was the humour less ably exploited. In this connection Mr. Fred Stanley's excellent impersonation of the Lord Chancellor naturally comes forward for particular mention. He was, in fact, a "tower of strength" in the part. His points, both in the songs and in the dialogue, were made with telling effect, and his capers, like his business, were always in character. The little orchestra, kept up to the mark by Mr. Coward, deserves praise. Not least, Mr. Herbert Jennings must be congratulated on his work as producer.

ROYAL ACADEMY OF MUSIC AWARDS.

Following are awards recently made by the Royal Academy of Music:—

The Goldberg Prize (contraltos) to Vera Kneebone (a native of Plymouth). Margaret Hale being very highly commended and Ethel Barker commended. The adjudicator was Miss Rosina Buckman.

The Sterndale Bennett Prize (female pianists) to Rene Cook (a native of London), Winifred Sanders and Dorothy Folkard being very highly commended, Muriel Warne highly commended, and Sybil Barlow, Jessie Furze, Vera Kneebone, Irene Hyman, Enid R. Wykes, Myra Ison, and Meta Davies commended. Adjudicator, Mr. Lloyd Powell.

The Philip Agnew Composition Prize to Ivor R. Foster (a native of Teignmouth), Reginald King being commended. Adjudicator, Mr. Arnold Bax.

The Edward W. Nicholls Prize (female pianists) to May Chipperfield (a native of Horley), Virginia McLean being highly commended. Adjudicator, Mr. Leonard Borwick.

The Emma Levy Scholarship (Jewish pianists) to Sorach Mani (a native of Jerusalem), Yetti Waxman being highly commended. Adjudicator, Mr. Rae Robertson.

THE B.N.O.C.

Manchester, it seems, is to see the first performance by the British National Opera Company of Holst's "At the Boar's Head." This, of course, is the opera written around the Falstaff episode that we have heard so much about. Here is the cast: Norman Allin as Falstaff, W lter Hyde as Prince Hal, Andrew Shanks as Poins, Constance Willis as Doll Tearsheet, Elsy Treweek as hostess, William Michael as Bardolph, Parry Jones as Peto, Frederic Collier as Pistol, Franklyn Kelsey as Gadshill. Robert Atkins of the Old Vic is assisting in the production, and, by special request of the composer, Dr. Malcolm Sargent will conduct. With the new opera on April 3 will be played Puccini's delightful comic opera "Gianni Schicchi," Michael appearing in the name part, and Buesst conducting. The other works to be seen at the Opera House during the same week—the second of the B.N.O.C.'s stay—are: "Siegfried," "Carmen," "The Golden Cockerell," "Tristan and Isolde," "The Magic Flute," "Hugh the Drover," and "Tales of Hoffman." "Alkestis" is down for performance at to-day's matinée; so that within eight days Manchester gives support—firm support, let us hope—to three examples of modern British opera.

Madame Lily Payling, the Australian contralto, offers another free scholarship, value £750, embracing three years' vocal and dramatic training. Competitors, who may be of either sex, should apply to Mme. Payling at "Florian," Lawrie Park Avenue, S.E. 26, for particulars.

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COVENT GARDEN OPERA.

A feature of the forthcoming season of German opera at Covent Garden will be a production of "Elektra," with entirely new scenery. Decidedly exciting, also, is the news that "Rosencavalier" is again to be given a series of performances, and that last year's excellent cast has been re-engaged—or, at least, most of the important members of it. The modern week-end habit, one takes it, is responsible for the dropping of Saturday-night performances. This will bear hardly on opera-goers whose only leisure comes at the week's close. But these are not fillers of stalls and boxes, and so the word has gone out that for five nights only in the seven will the Royal House be open.

LONDON COMPETITIVE FESTIVAL.

During the past fortnight the Central Hall, Westminster, has been the scene of London's big musical competitive festival, and it has been thronged from morning until night with competitors from all parts of the Kingdom. Between 11,000 and 12,000 performers have taken part, and there have been 4,100 entries in the various classes, for choirs, bands, instrumental and vocal soloists, elocutionists, and composers. This, for a movement which began twenty years ago with 296 entries, is pretty well. The advance on last year's festival is denoted by an increase of 296 entries, so that the thing is still growing. This year, several new classes have attracted numbers of competitors not hitherto covered, such as those for smaller choirs, for Y.M.C.A. men's choirs, Girls' Friendly Society Choirs, and that to which Princess Helena Victoria has given her name, for "tiny tots." It will easily be believed that the twenty-six experienced adjudicators have been hard worked. On April 2, 4, and 6 will take place the Prize-winners' Concerts, when the awards will be distributed by Lady Terrington, Dame Clara Butt, and Mr. Ernest Read.

The seventh annual dinner of the 1/4th London Field Ambulance proved an even more than usually successful gathering at Temple Bar Restaurant. Not a "wealthy crush," this old comradeship endeavours to obtain some form throughout the programme of toasts, and especially in the matter of appropriate music, while a solo setting of Burns's beautiful "Grace before Meat," music by Walter W. Hedgcock, this year struck an original note. Mr. Ernest Haywood officiated at the piano. Major A. E. Ironside was elected president for 1925-26.

NEW PUBLICATIONS.

Under the title, "The Metronome and How to Use It," Messrs. A. Weekes and Co. publish a little booklet (priced threepence) written by Glanvill Hopkins. It contains full instructions for simple or compound time, and many valuable hints on the uses of the "Bell" and "Pocket" metronomes, as well as of the more familiar instrument.

This firm makes a feature of educational music. Susan Forde continues her good work, the writing of attractive pieces for the juvenile pianist. In a volume, "Byeways," are a dozen miniature sketches, the varying character of which is sufficiently indicated by "The Quiet Valley," "A Ramble," "The Gipsies," "March of the Dwarfs." These come under Grade II. of difficulty. Each sketch serves, of course, the purpose of a study. Under Grade III. to IV. come the "Eight Old English Dances" of the 17th and 18th centuries, collected and arranged for the pianoforte by Ernest Newton. The name in each case is as engaging as the tune: "Maggie's Tocher," Miss Murray's "Minuet," "Charming May," and so on. No young player could help falling in love with both or either. To the collection of pieces for violin and piano has been added Easthope Martin's "Morning Song," from "Song Music." This is a happy example of the composer's gift for expressive melody. It may be recommended for concert and cinema use. Of two new songs, "Good-morning and Good-morrow!" by Fred G. Bowles and Kenneth Wynne is of cheery character. Beryl Carter and Marie Horne's "My Mother" is an expression of fervent affection that will no doubt appeal to a number of people. It should preferably be sung by contraltos.

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SATURDAY, MARCH 28, 1925.

LONDON'S SENSATIONAL SUCCESSES.

"Winners" in the West End.

EXTRAORDINARY successes seem to be the order of the day in London. There can scarcely have been a time when productions in the West End have aroused the enthusiasm of playgoers to such an extent as in the past week or so, and when so many plays have won the hall-mark of popular approval at one period. "No, No, Nanette!" at the Palace has renewed in London the success obtained in Glasgow, where people remained all night in the queue to see it, and about which the London press, even those who set out systematically to condemn, were unanimous in praise. "Rose Marie" has been no less effective at Drury Lane, and both productions seem as if they will enter the lists to break the record for long runs at their respective theatres. At the New Theatre Mr. Matheson Lang has evidently also got a winner in "The Tyrant," and "Better Days" has the material to make its stay at the London Hippodrome as enduring as its immediate predecessors. Then there are the "cast-iron" successes such as "It Pays to Advertise" at the Aldwych, which has entered its second year; "The Farmer's Wife," which has only a few weeks less to its credit at the Court; "The Punch Bowl," of which a "third mixture" is being dispensed at the Duke of York's; and "White Cargo," now in its eleventh month at the Playhouse. Add to these the more recent productions such as "Lightnin'" at the Shaftesbury, and "Just Married" at the Criterion, and it will be realised how amply the metropolis is provided with shows of 100 per cent. attractiveness. It matters little if some of the plays are of foreign extraction. The point is that most of them are acted by British artists, and that they are paying. Indeed, it is asserted that in one case the English company figures to more favourable effect than that of the American originals.

It is not contended that each and every production is on the highest artistic scale. Under present conditions of amusement enterprise considerations of £ s. d. must always prevail, and success is measured by the returns at the box-office.

London's Playgoing Capacity.

Under such circumstances some concern may be felt as to whether there are enough playgoers to go round, and whether one theatre will not thrive at the expense of another? The question is one that is not difficult to answer. London's seven millions may well be relied upon to support the number of theatres existing, even if each had the success of its career. There are people who put the theatre first among their amusements, and there are others who patronise only the productions of approved merit. It is the latter class—by far the larger number—who, we imagine, will supply the patronage for the various masterpieces which have been so happily staged. It is not suggested that all the West End productions will survive the "dog days"—if there are any; but in that case it will be the indifferent attractions that will go to the wall.

The attitude of the public towards a multiplicity of successes should not, therefore, be doubted. The theatre, so far as the masses are concerned, supplies the cheapest commodity on the market, and it is only when the quality of the wares presented falls below the expected level that patronage fails. Given normal conditions of commercial prosperity the numbers of theatre patrons should increase in proportion to the excellence of the plays produced.

The impulse thus given to the theatre by the regular playgoers should have an influence on the rest of the community. There is a vast field for work on behalf of the theatre among the masses of the people, many of whom spend as much in an evening on unprofitable pastimes as would keep them in theatre-going for a week. People should be taught to enjoy the play, and to realise the value it gives for money. A social worker in a South-Eastern district declares that not two per cent. of the 600 people for whom he had organised an evening out had ever been inside a theatre before. That is a position that should be remedied. All members of the community should be encouraged to go to the theatre, and there is no surer means of doing so than by an access of productions that will be admired and talked about. The presenters of each and every success have every reason, therefore, to go on their way rejoicing.

THE DRAMA IN AMERICA.

"Louie the Fourteenth"—Doris Keane in "Starlight"—"Sky-High"—The Play-jury Plan.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, March 7.—Florenz Ziegfeld has taken the Cosmopolitan Theatre in Columbus Circle, and is presenting Leon Errol there in a musical comedy called "Louie the Fourteenth," by Arthur Wimperis and Sigmund Romberg. On the opening night eleven dollars was the price of the orchestra seats. There must be no fewer than a hundred girls, each one a beauty, in this new Ziegfeld show, and the costumes must have cost a fortune. It is truly a gorgeous production, the banquet scene in the second act being a masterpiece, and almost equally good are the scenes in the garden of the French château where most of the action takes place. Mr. Errol appears as an American "doughboy," irresponsible and care-free, who stays in France when the war ends, and, learning to yodel, becomes a mountain guide. As his name is Louis Ketchup, and he is the fourteenth guest at a dinner given by a newly rich American, he acquires the soubriquet of "Louie the Fourteenth." In his new rôle Mr. Errol is funnier than ever. Doris Patson, a newcomer from London, has the principal feminine rôle of Colette de Cassagnac, and more than fulfils expectations as a singer and dancer, having beauty and charm. Harry Fender sings love songs and a spirited military number with equal success, Ethel Shutta and Pauline Mason also winning the favour of the audience. An excellent after-the-war song is entitled "Homeland," and a lively dance number that scores is called "Pep." Mr. Errol's song and chorus, "Taking a Wife," makes a decided hit. The auditorium of the Cosmopolitan, lately used as a moving-picture house, has been transformed, and now boasts a "diamond horseshoe" for the élite, consisting of sixty-eight loges in the balcony.

"Starlight."

Doris Keane has just begun what promises to be a very successful engagement in this play at the Broadhurst Theatre. It was written by Gladys Unger, and has ten scenes and an epilogue. The action is spread over a period of nearly sixty years, from 1865 to 1924, and deals with the life of Aurelie, a famous French actress, a character which, it is said, is a blending of Sarah Bernhardt and Réjane. It is an extremely eventful life that is portrayed, beginning in the slums of Montmartre, progressing through a series of achievements in art and love, and ending with the tottering old artist still the idol of Parisian playgoers, though reduced to a feeble senility. Miss Keane's part requires her to be on the stage most of the time, and involves her in situations in which she has to interpret every emotion. The period covered permits her to appear in the styles of three generations. After the final curtain Miss Keane received an ovation on the opening night. Frederick Vogeding is excellent in the part of Antoine Carre, Aurelie's first husband and theatrical manager. Charles Meredith does well in the rôle of Lucien, her constant lover, and Florence Short is good as Mama Bourgevin, her mother.

"Sky High."

This new attraction at the Shubert Theatre is an Americanised version of a musical piece produced in London a few seasons ago as "Whirled Into Happiness." Harold Atteridge and Captain Harry Graham are named as the authors of the book, and those responsible for the music are Robert Stolz, Alfred Goodman, Carlton Kelsey, and Maurice Rubens. Additional lyrics have been written by Clifford Grey. The new title bestowed upon the piece is suggested by a song in the second act. "Where will you spend your honeymoon?" is the question asked of an engaged couple. "In an airplane, sky high," comes the prompt answer. Willie Howard, appearing for the first time without his brother Eugene, plays the droll lackey, Sammy Myers, in a highly diverting manner, introducing imitations of Al Jolson, Eddie Cantor, and Sir Harry Lauder. His philosophic ditty, "Let It Rain," is a very popular number, and is likely to have a wide circulation. Another good number is the last waltz composed by the late Victor Herbert. Joyce Barbour, the prima donna, is charming, and Ann Milburn is quite a favourite. Prominent in the cast is Vannessi, whose dancing is spectacular and acting excellent. Among the jokes cracked by Sammy Myers are the following: "What did the fortune-teller say after she had read your mind?" he is asked. "She said," he replies, "that she enjoyed her vacation." On being asked the time, he remarks that his is a wonder watch. "I wonder what time it is whenever I look at it." Perhaps Sammy's best, however, is his surmise that a talkative lady must have been vaccinated with a phonograph needle.

The play-jury plan as adopted by the Commissioner of Police and the District Attorney provides that the juries are to be selected in secret. They will be asked to view plays, one or two jurors at a time, and meet afterwards to decide on a verdict. If the precautions for secrecy are effective, no manager will know that his attraction has been "tried" unless he receives an order to change it. The names of the jurors will be known to three persons only—the Police Commissioner, the District Attorney, and the president of the Society for the Suppression of Vice. The text of the plan follows:—

"1. A panel of about 300 persons shall be chosen. Nominations for membership on this panel shall be submitted by the organisations on the Joint Committee representing the theatre; by the organisations representing the better public shows movement; by the Drama League, and by the City Administration. Each of these groups may nominate from 125 to 150 candidates. The panel is to represent nothing but good citizenship, and no person on the panel shall have any official or financial connection with the theatre or with any reform movement. The final appointment for service on the panel shall be made by the Joint Committee itself.

"2. When any complaints are received by city officials which are deemed sufficiently important to demand investigation, the city officials may call for a jury of twelve, to be selected from the panel above described. The representatives of the theatre on the one side and the representatives of the public on the other are to have two peremptory challenges in the selection of the jury. These challenges are to be exercised before notices of jury service are sent to members on the panel. Verdicts may be reached by a vote of nine to three members of a jury.

"3. Immediately upon its appointment, arrangements are to be made for the viewing of the play in question by the jury. After viewing the play the jury shall consider the play from two points of view:

"(a) Are there any portions of the play under consideration objectionable from the point of view of public morals? If so, the manager shall have one week in which to adjust the play in accordance with the report of the jury, and the jury shall then review the play. If, after reviewing it, the play is still, in the opinion of the jury, objectionable, the play shall be closed

(*Continued at foot of next column.*)

GEORGE GROSSMITH AND JOSEPH COYNE in "No, No, Nanette," at the Palace Theatre.

THE PLAY IN PARIS.

Jane Renouardt's New Bill at the Daunou—Feminine Inconsistency—Musical Productions—Woman's Self-Sacrifice and Man's Egotism.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Having resumed the direction of her chic little Theatre Daunou, Mlle. Renouardt has returned to lyrical comedy as a vehicle for further success, and in mounting the three-act operetta, "J'adore ça," by A. Willemetz and Saint-Granier, score by H. Christiné, she has secured a bill for the remainder of the season. Notwithstanding a slender plot of a jealous husband having his wife watched while sojourning at Cannes, there are many diverting episodes and amusing ditties which will assure a long run. Cocardier mistakes an applicant for a job as a private detective, and despatches him as a spy on his wife's movements. The young man, an impecunious aristocrat ruined by woman-kind, fulfils his trust so faithfully that he is mistaken for Mme. Cocardier's lover, whereas the fellow is only in love with her daughter. The truth is revealed during rehearsals of amateur theatricals organised by a cardinal (Baron fils) for a nigger orphanage, and Cocardier (Lucian Baroux) is reconciled with his innocent better-half (Germaine Gallois). The story is trivial, but the dialogue and lyrics are so amusing that "J'adore ça" will be another success for the Daunou on the lines of "Ta Bouche." Mlle. Davia, the latest star here in musical comedy, is subtle in the part of a typist tempted to have a fling in gay society, but ultimately preferring an office companion as a mate. Lucy Mareil as a scheming societaire of the Comédie Française, has divers remarks of a caustic nature to make of that distinguished playhouse. "J'adore ça" is issued by F. Salabert. The orchestra is conducted by M. Poncin.

"Une Femme."

The prevailing undercurrent of the three-act comedy, "Une Femme," by Edmond Guiraud, presented at the Théâtre Femina, is not precisely novel, but the story is well told. A mother and daughter are both attracted by the noble bearing of Hellouin, but the former withdraws from the running when she realises her offspring is so smitten that she may die if her amorous inclinations are not gratified. Mme. D'Aulnay, still a most attractive widow, consequently parries the courting of the successful writer Hellouin, and even counsels him to marry her daughter Huguette. Meanwhile, the latter is sent into the country for a change of air, and there she changes her mind, feeling she will now die if she does not marry her former playmate Jacques (Geo. Laby). She confesses this afterwards to Hellouin. In a touching scene he leads the mother to a rendezvous between the young people and points out the exact situation of Cupid's dart, forthwith pressing his own suit. Mme. D'Aulnay considers she is now relieved of maternal anxiety and is about to succumb, but the egoistical daughter declares it would be shocking in the eyes of their acquaintances if her mother remarried, declining to countenance such behaviour, wherefore the obedient parent refuses the bewildered novelist's offer, but later accepts to become his "best friend." Such is the complex nature of "A Woman" as this author would have us see her. "Une Femme" is constructed adroitly. Mme. Gilda Darty is the tantalising widow, and Yonnel the smitten novelist some years her junior. Polin is welcomed back in the part of a benevolent old uncle.

"Gaziella."

This "romantic poem" in five acts, by H. Cain and R. Gastambide, was produced on Wednesday evening at the Opéra Comique, and was well received. The music for "Gaziella" was written by Jules Mazellier about 1911, after his return from Italy as a Prix de Rome scholar. Taken from the poem of Lamartine, there is no decided personality recognisable in the score. The libretto tells how the fisherman returned home safely to the Isle of Procida with a stranger, a poet, after his smack foundered in the Bay of Biscay. The fisherman's spouse, Gaetana, blames the poet as the cause of the wreck. The daughter, Gaziella, has tender sighs for the poet, and wants him in preference to her betrothed, Cecco. She threatens to take the veil on account of unrequited love, and only the poet can dissuade her. When he leaves for France he promises to return to her side, but he fails to do so, and Gaziella dies of a broken heart. In this drama the composer has wide scope for musical development. A motif for the poet is sweet; there is an interlude for the break of day, a fitting tarentella in the first act; the heroine has a plaintive song, and the lovers the customary duet. These *morceaux* are favourably remarked. Likewise Yvonne Brothier (Gaziella), Lucy Perelli (Gaetana), and Marcelin as the poet, are warmly applauded.

"La Bearnaise."

This three-act operetta by Leterrier and Vanloo, music by André Messager, produced at the Bouffes in 1885, has been put on at the Trianon. Captain Perpignac, of the Pyrenées, in the happy days of Henri IV., is a forward admirer of the feminine sex, and even winks at the fair Gabrielle, favourite of the King. For such lèse majesté he is exiled to Italy. At Parma he meets Biana, an attractive widow, and although he is forbidden by decree to frequent ladies' society, he immediately makes love to her. Fortunately a cousin, Jacquette, in love with Perpignac, saves him from ensuing complications by disguising herself as a man and going through a form of marriage with Bianca, which she is able to refute by merely changing her disguise and a plea of intoxication. The widow is united to a secretary of the Duke of Parma, while Jacquette leads the gallant captain back to her home in the Pyrenées, where she marries him. Gilbert Maryn (baritone) has a suitable voice for the part of Perpignac. André Messager personally conducted at the première of this revival. A lullaby for Jacquette is charming, and a madrigal pleases all. "La Bernaise" constitutes an entertaining musical evening.

"La Douloureuse."

This four-act comedy of Maurice Donnay was revived at the Ambigu-Comique last Thursday. Few will remember the plot of Helene being attracted by Philippe when she became a widow (owing to her husband's suicide), and a jealous friend spoiling her happiness by revealing a family secret. Helene formerly had a child by a lover, and the knowledge of this causes Philippe to leave in a huff. Afterwards the mother brings her child into the limelight ("La Douloureuse," or "The Woe," was produced over twenty years ago) and disarms the jealous friend. The loving couple are reconciled at Monte Carlo, where stage providence brings them together, and the play terminates with a wedding. Pierre Magnier and Mme. Berangere are the chief protagonists.

"Madelon."

One is not always best served by oneself, despite the adage, and this is noticed in the four-act piece of Jean Sarment presented last Tuesday at the Porte Saint-Martin. "Madelon" is a psychological essay of a girl's (or rather a woman's, for she was formerly married and a mother) generosity and constancy even to a cad. Marco is the selfish fellow, having scanty experience of life but longing for the unattainable. He is a musician in New York, and meets Madeleine in a bar (where the Volstead dry law evidently is ignored) after the many vicissitudes in her variegated past. She cares for Marco, giving herself to him body and soul without mercenary calculations. In modest circumstances now, she still has a rich heart despite former rebuffs, and the play outlines this steadfastness. She returns to Paris with him, having dropped her former friends at Marco's desire, notwithstanding that the musical puppy thinks only seriously of a maiden he left in France. He earns a certain notoriety, and Madeleine withdraws when she considers her presence is harmful to his career. But she hastens back when he is in pain, consoles him when his mother dies, and inspires him when he is elevated to the position of conductor. But through these phases Marco remains ungrateful, being ready to throw his devoted mistress into the arms of Robochon, an aspiring friend, when he is anxious to be rid of her to marry the other girl. Even after that Madeleine remains true to him. The work is uneven, but the monotonous moments are redeemed by the splendid acting of Marthe Regnier in the title part. Sarment allotted himself the ungrateful rôle of Marco. Gretillat was applauded, with Mme. Regnier, in the minor part of Robochon.

(*Continued from preceding column.*)

immediately, in compliance with the provisions of Section 5 of this programme.

"(b) Is the play as a whole objectionable from the point of view of public morals? If so, the play shall be closed immediately, in compliance with the provisions of Section 5 of this programme.

"4. There is to be no argument before the jury, each case standing on its own merits. The findings of the jury shall be absolutely final, and shall take effect immediately.

"5. It is understood that the dramatists, the theatre owners, the producing managers, and the actors shall include in their mutual and respective contracts and agreements a provision that the verdicts of the jury shall in all cases be complied with."

Mr. Arthur Pearse, the Secretary Manager of the Theatre Royal, Torquay, was the victim last week of a burglary at his house. On Thursday Mr. and Mrs. Pearse left home about three o'clock to go to the theatre, and did not return until after midnight. On retiring they were amazed to find the bedroom in a state of chaos, and a search revealed that about £50 in cash had been stolen. Many articles of value, including a number of presentations to Mr. Pearse, were in the house, but happily none of these had been touched.

LONDON VARIETY THEATRES.

THE COLISEUM.

Though sandwiched between a musical trio and a performing sea-lion, comedy still reveals itself as one of the chief delights of the mind. However many new attractions there may be at the Coliseum this week, Gertrude Jennings's "Five Birds In a Cage" creates by far the most applause. Perhaps the reason is that the wit is barbed; there is no actual malice in it, but we know what quarry the author is aiming at. This great lady, who finds herself shut in a lift that will neither go up nor down, is a type we all know. Her feelings of "brotherhood" towards the liftman, the bricklayer, and the "person" who is running a dressmaker's errand, are an apt caricature of many a "social worker." Ellis Jeffreys represents her deliciously, from her inability to understand how the lift dare stop working while she is in it, to her final gasp of relief when she decides she "must be kind to somebody." Her best foil is Reginald Bach as the liftman, who picks his teeth and says "Dunno," or "The gates won't open," or "It's agin the regerlations" to every suggestion of the prisoners concerning a way to escape. Dorothy Turner and Henry Wolston are a pleasant pair of lovers, and Colin Johnston is an agreeably portly Lord Porth.

Splendidly arrayed in dazzling gowns, Dorothy Ward is a scene in herself. She holds both eye and ear entranced while she sings "All Alone," "My Best Girl," and "Back To San Francisco." She gets the full lilt out of the tunes and all the appeal out of the words. Lawrence Tiller's Dorothy Dots support her with their customary efficiency. To contrast her with Renie Riano, as the present bill leads us to do, shows both to full advantage. The American dancer is as quaint as the English singer is stately. But these are only two of several interesting studies in personality offered by the present bill. There is, for another, the deferential manner of Bransby Williams, who presents his masterly portraits of Montague Tigg, Nell Trent's grandfather, and Sergeant Buzfuz, which may be here contrasted with Albert Whelan's firm tone of confidence.

De Groot proves himself a violinist with a special capacity to please a music-hall audience. Accompanied by piano and 'cello, he sets out to play a lengthy selection of well-known classics, including "Ave Maria," the poet's song from "La Bohème," and "Softly Awakes My Heart," without a break—a fine feat. At the opening performance Rudinoff was absent, but Jock MacKay, who took his place, proved an extremely popular choice, his flow of patter being continually held up by the laughter. "Jackie," the talking sea-lion of Billy Judge, inspires something approaching deep affection with his sleek coat and pleasing little ways. Syd Moorhouse, in "Songs of the Open Road," has a boisterous manner, resonant whistle, and hearty voice, which are a sound equipment. The Trinity Madrigal Club of Cambridge undergraduates are a well-set-up body of young men. Their programme consists of sixteenth-century part-songs, and a group of the shanties with which John Gosse so deeply impressed Coliseum audiences a short time ago.

THE ALHAMBRA.

Londoners have been grateful for another week of "Selling A Car." At some time or other everybody has tried to dispose of something or other, and this sketch is a comical reminder of the changes one's feelings undergo as the "desirable purchase" is rendered more and more unsightly by constant refusals. It is especially gratifying to note that Harry Tate's chief assistant, the one with a red nose and an air of representing all the suburbs, has now returned to the company. He only comes on to strike a match against the car, but even so short an appearence is welcomed as an assurance of his good health. It is one of Harry Tate's most enviable gifts that he always chooses performers who are capable of winning audiences' affections.

Modern ballroom dancing finds a brilliant pair of exponents in Frank Leveson and Doreen Read, who come from the Café de Paris with a high reputation which is thoroughly deserved. Modern ballroom music is never more masterfully played than by Jack Hylton's band, which seems to be settling down to another long spell of basking in popular favour. The Kenna Brothers' aviation skit demonstrates how up-to-date knockabout humour can be, and the Vedras act a comedy in terms of acrobatics.

In "Cameo Types of the Thames Embankment," Harry Thurston displays his gift of rapid characterisation while singing several witty lyrics. Leslie Weston has good store of anecdotes and topical songs, and Lewis Davenport performs many a bewildering trick in between his countless changes of coloured waistcoats. There is also another excellent "Racing" film.

VICTORIA PALACE.

The old coon songs will never lose their charm so long as there is a G. H. Elliott to interpret them. As the foremost protagonist of these "home-town ballads" he imparts to them just that atmosphere of wistful yearning which carries his audience with him. Among his present numbers, "Listen In, Virginia" (with excellent support from a loud speaker) is very effective, and on Monday he was not allowed to depart until he had rendered "Silvery Moon" yet again.

Lily Morris appeared to have been blown in by a March wind. All vim and bustle, she is one of the most energetic and popular comediennes on the halls. With plenty of voice, plenty of business, and plenty of colour in her clothes, she is a sort of hurricane turn who leaves one almost breathless with merriment. Her final number, "I Only Got Married This Morning," in which she bewails the loss of her bridegroom, is a triumph.

Terpsichore is well served by Annita Bronzi, prima ballerina of the "Scala," Milan, assisted by Oreste and Pierini Faroboni. These three talented Italian artists present an Oriental phantasy the motif of which is eloquently interpreted by dance and gesture. One of the brothers Faraboni is like a human spinning top, so adroitly does he pivot.

It would be difficult to find more perfect exponents of rhythm than the Palace Girls, whose delightful dancing this week includes an item with bell effects—a really fascinating contribution which evidenced their excellent training and team work.

Team work, too, but in another direction, is an outstanding feature of the Elkins, Fay, and Elkins combination. These melody-makers dovetail so well together that no matter what medium they employ—whether voice, piano, tambourine or castanet—the result is always pleasing.

Emitting smoke from most parts of his anatomy, comical enough in himself, and accompanied by property poodles as capricious as the weather, Zellini, the burlesque juggler, is an all-in entertainment. The xylophone playing of the Ashley Sisters is a triumph of dexterity; and the Shanghai Three, jugglers, and athletes, are responsible for many a thrill.

ISLINGTON EMPIRE.

For one week only the Empire, Islington, reverts to variety, and on Monday last a strong and varied programme was presented. Mr. Harry Weldon was a great success with his burlesque studies and quaint witticisms. Miss Len Latona rendered four numbers in her usual finished style, the best being "Promise You'll Take Me Home," and was accorded a gratifying reception. Mr. Whit Cunliffe, as debonnair and genial as ever, was also well received. Mr. Fred Curran's parodies on popular songs caused much amusement. Mr. Bond Powell has some original numbers, which were excellently rendered. The Victorian Troupe of cyclists are a clever combination and do some new tricks. Tom E. Hughes, Niobe, and Sack Patterson complete.

GRAND, CLAPHAM.

Patrons of the Grand, Clapham, are well catered for this week as the first half of the programme is taken up by some excellent turns, which include a couple of favourites, the O'Gorman Bros. These clever comedians in their inimitable style give us "How I Love My Darling" and "We All Have a Weakness for Something." Their dancing is, of course, a special feature, and they are well acclaimed. Billy Simpson in his droll manner keeps the attention of the audience with "I Can't Keep the Women Off My Doorstep." Frederick Culpitt, although termed a comedy magician, executes some neat tricks, the production of his lady assistant from a small doll's house being particularly mystifying. The Dalton Sisters are a happy pair, and introduce songs with the saxophone and banjolele. Hal Wright, the broken-voiced tenor, and Reg. Wentworth, the immaculate light comedian, complete the variety portion of the programme.

A brief interval and "The Plantation Cabaret" takes over. This is a bright and clever show featuring Ritchie, who is responsible for most of the fun, Geo. Minott, and Hilda Dawson, supported by a clever dusky company who are all excellent artists and expert dancers. There are several pretty numbers, including "Georgia," "Jog Along, Jasper," "When Lights Are Low," and "Granny, My Own" which, rendered by the principals with the assistance of the Southern Quartette and the Eight Plantation Creoles, are well received. The Plantation Band (ten performers) deserve special mention for their clever combination in syncopation. The whole show goes with a swing.

"NOTIONS"

At the Kilburn Empire.

"Notions," Mr. Harry Day's latest revue, which was produced at Bristol last week, was introduced to expectant Londoners at the Kilburn Empire on Monday. In "Notions," Mr. Day once more proves that he has the flair for knowing exactly what the public wants in this brand of entertainment. Melodious music, splendid settings, spirited singing, dainty dancing, and frolicsome fun are all to be found in plenty during the production's twenty episodes. A particularly gorgeous scene is "Florida," a vision of beauty, with its palms and many-coloured flowers in rich profusion.

Among the various humorous cameos special mention must be made of a burlesque melodrama—with an interrupter in one of the boxes to give the game away; a little Cockney study, "Missing the Car"; and a quite elaborate scena illustrative of the joys (?) of a visit to the seaside during the busy season. Other striking scenes include a sort of Peter Pan ballet, and an impressive finale in which the Howard Flynn Symphonic Band appear with great success.

The cast includes many well-known artists. Mr. Jim Jessiman is the comedian—a fellow of infinite resource,—scoring laughs all along the line. Combining with him in several of the funniest scenes is Miss Isabelle Dillon. Her study of the querulous lady in "Missing the Tram," is a gem. Then there is clever little Ivor Vintor. Not only does Ivor enact many parts, but in the middle of the revue he has the stage to himself for about ten minutes—ten minutes of hearty laughter for the Kilburnites. Special words of praise are also due to Miss Gracie Rosslyn, who not only sings several of the important numbers, including "Peter Pan, I Love You," but proves herself an adept dancer as well. Other scorers in the terpsichorean line are Miss Yootha Rose—very clever "sur les points"; and Levoie and Moran—deservedly applauded for their neat acrobatic and "simultaneous" work. Mr. Alexander Dane proves himself the possessor of a strong voice and personality in such songs as "Florida" and "All Alone," a very tuneful duet which he shares with Miss Rosslyn; whilst the Gregorian Singers are a male-voice quartette of finished technique. There are sixteen handsome and talented lady dancers, and other parts are played by Miss Doris Foyd, Miss Irene Foyd, Miss Elsie Haynson, and Messrs. Charles Reynolds and Frank Attwood. The orchestra is under the direction of Mr. H. J. D. Collin, the dances have been arranged by Mdlle. Albion, and the whole has been devised and staged by Mr. Charles Henry.

"NIGHT LIGHTS"

At Coventry.

A new song and dance revue, both by Fred Malcolm and Hedges Bros. and Jacobson, produced at the Hippodrome, Coventry, on March 23.

Each of the twelve scenes in this revue varied in its distinctive features, the settings for a Dutch village and the cabaret scene being very artistic in conception, arrangement and lighting, while the colour schemes are very effective. Commencing with a scene in which Fred Malcolm is endeavouring to conduct a rehearsal amid many disturbing factors, the revue on Monday ran smoothly throughout and was cordially received by two full houses. Joe Young is the central figure in most of the fun-making, whether on the stage or criticising an amateur competition from the front of the house, his droll business causing roars of laughter. One of his best items is when he endeavours to arrange the fitting up of a new flat under the orders of a nagging wife, and again as a handy man at a marriage bureau and as a cabaret waiter. He is very ably assisted by Fred Malcolm, Thelma Rayne, arry Hanson, and Ida Leroy, with Alec Read and Gladys Moehr in juvenile rôles. Hedges Brothers and Jacobson, along with Forest Tell and Rita Bernard, are responsible for the musical side, the presentation of which leaves little to be desired. Of the first-named Elven Hedges again proves himself an accomplished and versatile musician, in addition to which the trio are associated in a delightful "few moments of music, melody and harmony." Forest Tell and Rita Bernard are associated in a pretty musical romance "By the Sleepy Canal," and also in a Dixieland scena in which they sing "Tennessee" and "Plantation Days." Forest Tell is joined by Fred Malcolm in an effective song and dance scena "Whiter than Snow," and Rita Bernard scores with her solo effort "I'll Take Him Back." A diverting coster scene, written by Fred Malcolm and Mona Magnet, is given by the first named and Thelma Rayne in a manner which causes plenty of laughter. A feature of the revue is the clever and perfectly timed dancing of the ten original "Ginger" Girls, their delightful dances and ballets contributing to the pronounced success attained. The chorus also showed the result of careful training.

Ernie Mayne.

After a provincial season with "A Working Girl," Ernie Mayne paid a brief visit to town last week at Shoreditch Olympia with this popular revue. Resuming in the provinces this week at the Hippodrome, Liverpool, Ernie returns to town on April 20 for six weeks.

"A WEEKS' PLEASURE"

At New Cross.

In a little speech in front of the curtain on Monday evening, at the New Cross Empire Mr. Archie Pitt reminded the patrons of this popular house that he promised to bring along something better than "Mr. Tower of London." He has certainly fulfilled the promise, and if the enthusiastic reception of his new revue, "A Week's Pleasure," is any criterion, it is in for a long run. Dealing with the adventures of a typical couple from Lancashire spending a week by the sea, the riot of fun, pretty dresses, clever dancing, etc., can be better imagined than described. In the first scene, the Market Square at Showboro', Betty Fields as Myrtle Muggins, Walter Amner as Sydney Wattle, Hilda Fox and Joe Bond as Mr. and Mrs. Littlewitt. Pat Aza as the clergyman, and Harry Daniels as the village bully, showed how easily a train can be lost, and what to do in the circumstances. In scene 2, "At the Booking Office," we had Edith and Tommy Fields in a duet, and Harry Daniels as a scoutmaster, and Pat Aza and Tommy Fields as two excruciatingly funny porters. There was a pretty dance in a scheme of scarlet and white in this scene. A clever interlude was "A Game of Cards," written by Archie Pitt, and the Twelve Busbys give a send-off to a Scout. The Busby's are a very clever juvenile band, and freely deserved the applause which was given without stint. Scene 4 showed us Seph Jones as a commissionaire, Pat Aza as Rudolph Valentino," and the Busby band again. Tommy Fields sang and the Tower Dancers, in white trimmed with red, danced in scene 5. Scene 6, a fishing scene, with Harry Daniels as the boatman, kept the house rocking with laughter. A song by Myrtle (Miss Betty Fields) "When You Are in Rome," had to be responded to, and she gave the "Sheik of Araby" as an encore. Scene 9, the last, was a very pretty and brilliant setting, and showed us the "Ball Room of the Grand Hotel," in which Edith Fields and the Busby's were encored again and again. "When The Guards Come Marching Thro'" was a taking number.

The dances and ensembles in this clever revue were arranged by Gracie Fields, and Roy Parry and Geo. Jewett were responsible for the scenery. Mr. Arthur Grimmet was the musical director, and a word must be said for the excellent orchestra which added in no small degree to the enjoyment of the evening.

"DING DONG"

Reg. Bolton's New Revue.

At the Opera House, Wakefield, on Monday, March 16, Reg. Bolton produced his new revue, "Ding Dong," and he is to be congratulated on his initial success. He has got together an excellent cast, in which he is the principal element as a comedian, and receives valuable support from We Three (Susie Belmore, Vera Vere, Dorothy Belmore), Teddy Francis, Frederick Lord, the Pell Mell Girls, and a splendid chorus.

The production embraces sixteen scenes, the idea running through the whole being the "Bell." We find introduced the town crier's bell, the bicycle bell, the wedding bell, the fire bell, etc., and this in itself provides a good novelty. Reg. Bolton maintains his high reputation as a comedian, and his "Furniture Removing" act is one of the best things he has done. Extremely funny, too, is his work at the telephone in the fire station. Supported by "We Three," here is a combination capable of providing a revue by themselves. Their "Football Burlesque" and "Photographic Scene" stamp them all as artists of the first class. With Reg. Bolton, Susie Belmore works a most humorous cycle scene, while Vera Vere is excellent in "Furniture Removing." Dorothy Belmore is his partner in the "Temple Bell" scene, and together they convulse the audience with laughter.

Besides the foregoing, Susie Belmore scores a distinct hit with "All Alone," which is sung in a novel and artistic setting in connection with the sleigh-bell scene. She also appears with Frederick Lord in the wedding bell scena, where they sing a very pretty rendering of "Lover's Lane." Frederick Lord shows considerable versatility, and in contrast with the above number, is seen to great advantage with Vera Vere, supported by the chorus in "Fun on the Farm."

Teddy Francis puts in some good work in support, and affords a most admirable foil for Reg. Bolton's jokes.

The scenes are excellent, particularly the snow scene and the farmyard. The dresses are splendid, the whole being designed by Dorothy Belmore. She has in this production put on one of the very best dressed shows on the road. The musical direction is under Gordon Stuart, and Denis Harper is the general and business manager.

Layton and Johnstone.

Paying a quick return visit last week to the Victoria Palace, Layton and Johnstone were given a hearty welcome, and the patrons insisted on many encores before allowing them to retire.

"WHISPERS"

At the Queen's, Poplar.

"Whispers," presented by that expert producer, Mr. Lew Lake, at the Queen's, Poplar, this week, is a delightful and exhilarating mixture, and is an excellent idea for featuring that tip-top entertainer, Mr. Archie Glen. Mr. Glen's best bits—apart from the clever travesty work in the "Broken Window" skit—are the truly humorous "One Over the Odds" scene, in which he executes a very skilful dance with a dummy figure, and also the "Railway Carriage" episode, which is brimful of good fun. Mr. Archie Glen dances splendidly, has a pleasing personality, is genuinely funny, and does not rely on an excessive eccentric make-up.

Another excellent comedy artist who makes a capital foil to Mr. Glen is Miss Audrey Knight. This lady is a talented actress, and is particularly quaint in her song, "Something's Got to be Done." Mr. Monty Golding as the manager, police inspector, etc., acts with much force throughout, and is to be congratulated on a meritorious performance. Miss Violet Cook is a delightful singer, and makes a pleasing picture as the central figure in the golden butterfly scene, which is elaborately staged. Miss Sophie Forrest infuses plenty of life into her songs. "London Rag" and "Carnival Ball," and Miss Marcelle Wilson dances skilfully. Those great favourites, Sandiford and Lyons, execute a clever dance and lend valuable assistance in the various scenes, and the chorus ladies work well throughout.

Billy Danvers.

Still playing the chief comedy rôle in "The Love Match," which has been running most successfully for the past twelve months, Billy Danvers must conclude his present engagement at Whitsuntide, as he is due to open in a new production in July under a well-known management. "The Love Match" is being played just now on the Stoll tour in town.

For South Africa.

Les Augustines and Mdlle. Dio'Pia sailed from Southampton on Friday, the 13th instant, per R.M.S. "Saxon," to fulfil engagements with the African Theatres Limited, booked by the I.V.T.A. Limited.

"CASEY'S COURT"

At the New Oxford Theatre.

Mr. Will Murray's popular show "Casey's Court" is making a welcome appearance in the West End at the New Oxford this week. For good, honest, homely fun it is hard to beat. Capital humour is made out of those little social amenities associated with dwellers in humble parts. The neighbour, for instance, who throws his dust into your precincts with unfailing regularity, the proper retaliatory methods to be employed and so on, but it is the final scene, surely, which is the tit-bit—the street urchins' idea of producing a music-hall. What a display of youthful precocity in that difficult art of burlesque! The conjurer, the ventriloquist and all the rest are "guyed" with verve and talent. No wonder the comfortable form of Mrs. Casey stands amid them at the end, beaming on them with justifiable pride.

Mr. Will Murray is present in propria persona to enact the part of Mrs. Casey, and right well does he play that worthy soul (who has one kindly eye on the foibles of mankind and the other optic glued on her husband to see that he behaves himself—a very necessary precaution. As for Mr. Casey himself—'shure t'is a very elegant gentleman that Mr. Fred O'Malley makes of him. Other members of the Casey menage are played by Miss Cathie Gunter and Mr. Charles Grieve, both useful singers, particularly Miss Gunter in a homely ballad "Childhood Days." Mr. Roy Leo makes a manly sweetheart for the daughter, and sings his songs, including "Charlie Chaplin Mad," well; Mr. John Mooney takes good advantage of his splendid opportunities as the New Warder in the Lunatic Asylum episode, and other parts are well portrayed by Messrs. George Robertson, William Beeley, Pat Hawlin, Joe Aird, Albert Greenaway, and Leslie C. Murray. Special words of praise are also due to Miss Peggy Henderson, a bright singer and dancer, and Mr. E. Rivoli, who contributes a much-applauded concertina speciality. "Casey's Court," which has already run twenty years and which has in its time—included in its cast such celebrities as Charlie Chaplin, the Terry Twins, Jack Edge, and Harold Beasley—certainly looks like going on for ever.

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Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S NEW REVUE,
"SKY HIGH"
ALBERT DE COURVILLE PRODUCTION.
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Companies for week commencing March 30th:

6-30 HOLBORN EMP. 9-0
NIOBE.
HILDA GLYDER.
J. W. RICKABY.
MAY HENDERSON.
JAY LAURIER.
JACK LANE.
ARTHUR POND.
S. W. WYNDHAM.
BETTY ROWLANDS.
PADDY SAUNDERS.
SHANGHAI THREE.

6-40 KILBURN EMPIRE 9-0
"PAGES."
In 20 Full Columns.
BILLY BLACKBURN.
CHILDS BROS.
NELLIE TURNER.
And the Most Novel Scene ever presented—
THE FOUNTAINS OF PERFUMES.

6-15 LEWISHAM HIP. 8-40
CHARLES GULLIVER Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS"

6-40 CAMBERWELL PL. 9-0
HARRY WELDON.
HILDA GLYDER.
MAY HENDERSON.
JAY LAURIER.
DAISY JAMES.
THE TERRY TWINS.
IVY ADAMS.
VICTOR KING.
HARRY EMERIC.
AGAR & YOUNG.

6-40 GRAND, Clapham J. 9-0
Harry Day's New Revue,
"NOTIONS."
Featuring—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYNN'S BAND.

6-40 HAMMERSMITH PL. 9-0
An Original Musical Comedy Revue,
"A WEEK IN A NIGHT."
With—
SAM MAYO.
MABEL MARKS.
BINNIE ASH.
JOE BOWLING,
and
16 SUPER SOUBRETTES.

6-40 ILFORD HIPPO. 9-0
KING & BENSON'S
"SIGN ON."
Including—
THEMSELVES AND FULL LONDON COMPANY.

6-40 SHOREDITCH OLY. 9-0
ALBERT DE COURVILLE Presents a New Revue,
"WONDERS."
Starring
JOS. ALEXANDRE,
with
Full London Company
and
THE CONEY ISLAND BAND.

6-30 CROYDON EMPIRE 8-45
"HOLLYWOOD FOLLIES."
An American Musical Burlesque.
Incomparable Cast includes
HARRY & BURTON LESTER.

6-40 ISLINGTON EMPIRE 9-0
A New Revue—
"SAME TO YOU."
Starring
GEORGE JACKLEY.
DAISY TAYLOR.
JACKSON'S ENGLISH DANCERS.
ALF. THOMAS.

6-40 POPLAR HIPPO. 9-0
George Sax's New Revue—
"SIXES AND SEVENS."
Something New.
Something Novel.
Featuring—
JIMMIE PULLIN.
JACK FIELDS.
NORA DALE.

6-40 WILLESDEN HIP. 9-0
TOMMY MOSTOL Productions Present—
"THE GOLDEN WEST."
Featuring
EDDIE POLO,
The Famous American Film Star Artist
Who Will Appear in Person,
and
TOMMY MOSTOL
(Himself).

6-40 ROTHERHITHE HIP. 9-0
SOUTH LONDON PLAYERS
(Direction, Dorothy Mullord).
The Greatest of All Sensational Plays—
"MARIA MARTEN,"
Or
"THE MURDER IN THE RED BARN."
Founded on Fact.

6-40 COLLINS'S 9-0
NORTH LONDON PLAYERS
(Direction, Dorothy Mullord).
"THE SAILOR'S WEDDING."
The World-renowned Naval Play.

THE VARIETY WORLD.

Benevolent Fund Dinner—Vaudeville Golfers—Charles Austin Cup—Death of J. W. Rowley.

Death of Tom Armstrong.

We regret to learn that Tom Armstrong, of Tom Armstrong and Mabs Howarth, passed away in Sydney, Australia, last week.

V.A.B.F. and I. Dinner.

The seventh annual dinner of the Variety Artists Benevolent Fund and Institution will take place at the Hotel Cecil to-morrow (Sunday) evening. Mr. R. H. Gillespie, President of the Fund, will be in the chair. The reception is announced for 6.30, dinner for 7, and dancing at 9.30. Many influential managers and artists have promised to support the function.

Archie Pitt's Agency Removing.

We hear that Archie Pitt's Agency will shortly be vacating their offices in Charing Cross Road, and will be removing to premises near Piccadilly Circus.

Charles Austin Cup.

The Charles Austin Cup was awarded to Mr. Horace Sheldon by the Committee of the Vaudeville Golfing Society at their last meeting. The competition was played in April, 1924, the Town and Provincial finalists being Mr. Horace Sheldon and Mr. Bobby Hind respectively. Unfortunately, however, Horace and Bobby have never been able to "play off," and as Bobby is on the Continent and looks like being there for another six months, the Committee have had to cut the Gordian knot by making the aforementioned decision. Bad luck for Bobby, but everyone will be glad to hear that he is doing so well on the Continent.

Golfing Fixture List.

As we foreshadowed, the handsome and imposing fixture list which was issued to the members of the Vaudeville Golfing Society during the week-end has attracted very favourable comment. It is an artistically printed card, and Mr. Secretary Hayward is to be congratulated on his handiwork. The pleasant surprise was in some cases, however, not an unmixed one, the Committee having also taken the opportunity of dropping one or two "bombshells" in the way of handicap revisions. Thus Sammy Shields comes down to 14, Charlie Tucker drops to 7, Bert Weston is reduced to 8, Billy Merson has to content himself with 11, and Harry Ristori actually comes down 4 strokes to 16. This last in consequence of three successive victories at the end of last season.

Apollo Challenge Trophy.

The competition for the Apollo Challenge Trophy takes place at Sudbury on Thursday next, April 2. It is medal play

New Member.

The latest recruit to the Vaudeville Golfing Society is Mr. P. S. Clark. Seeing that he plays off 2 at Gleneagles, the Committee have unhesitatingly accorded him the honour of being the only "scratch" man in the Society.

It may be mentioned that Mr. Malcolm Clark, brother of the above-named stalwart, has offered his services as hon. solicitor to the Society, services which have been gladly accepted. As he is also a "2" man, no doubt his prowess on the course will also be of great use to the Society, particularly in matches.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that seven death levies are now due on the 1925 book. Red stamps 12.

Music at Wembley Exhibition.

Mr. Lawrence Wright has been granted sole monopoly of the sale of music at the Wembley Exhibition for 1925.

"Sky High."

The new De Courville revue, "Sky High," with Lorna and Toots Pounds, Marie Blanche, Nellie Wallace, and George Robey in the cast, is to be produced at the Palladium on Monday.

Searching for Agreement.

Mr. Monte Baily, of the V.A.F., is in Berlin, and negotiations are going forward with a view of arriving at an amicable working arrangement not only with the International Artists' Lodge of Germany, but with the World's League of Artists, representing every country that matters on the Continent, right from Moscow to Copenhagen.

According to information in the possession of the V.A.F., it is likely that Warsaw alone will want about 400 vaudeville acts a year, and fully one-third of this number, "The Era" learns, might be British acts of the type of Amity and Co., the D'Ormonds, Gent Lotto, Harvard Holt and Kendrick, Linga Singh, Lewis Davenport, Horace Goldin, Madame Walker's Juveniles, etc. In fact, Poland, Russia, and Austria, apart from Germany, promises to be a very big field for acts of these types; and the V.A.F. is very anxious that the artists should have the fullest protection while working abroad.

Fred E. Taylor.

At the Metropolitan this week, that popular entertainer, Fred E. Taylor, is appearing in "Crisps," and gains much laughter for his original humour.

Homeward Bound.

This week we had further news from Marie Kendall, who writes from Sydney to tell us that she had just returned from a wonderful tour through New Zealand. On the 25th ult. Marie sailed for home, and is due to arrive early next month.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank the following for donations: "Anonymous," £12; Doctor and Mrs. Walford Bodie, £5; Mr. Baxter, 10s.; also Worton David, Esq., for a matinee donation of £1 1s. per Miss Lottie Albert, also Mrs. Spencer for a collection of 13s. 6d. from Empire Theatre, Southampton.

Gilbert Payne.

Gilbert Payne, who is making a huge success all along the line with P. M. Turner's "Follow the Money," is shortly producing a new number, entitled "Pictures," which promises to be a big comedy success, and will shortly produce a new revue with the same title. He wishes to thank many managers for pantomime offers for next Christmas, which he has been unable to accept, as he has been specially engaged by a well-known firm to write and produce an original pantomime, on real old-fashioned lines, entitled "Three Blind Mice."

Lune and Shaw.

Appearing in revue until recently, Lune and Shaw are taking a short rest at their farm just outside Wolverhampton. Early next month they will resume their own act on the halls as "Mr. Henpeck and Pecker."

Lily Morris.

Making her reappearance on Monday at the Victoria Palace, following her wonderful success in New York, Lily Morris was given a big welcome at this house. Before leaving New York Lily signed another contract as a headliner on the Keith Circuit, to commence at the end of July, for six months.

Elkins, Fay, and Elkins.

That versatile trio of entertainers, Elkins, Fay, and Elkins, are now firmly established on this side, and on Monday at the Victoria Palace were the recipients of hearty applause for their mirthful efforts.

June Stirling.

As leading lady in Frank E. Franks' latest success, "Dole Stopped," June Stirling has made an excellent impression. Playing this week at the Hippo., Stockton, the show goes to the Alexandra, Hull, next week.

Freddy Austin.

Freddy Austin, who recently appeared in the Lyceum pantomime, has been engaged for the summer season in Messrs. Dalton, Norton and Wright's revue at Derby Castle, Douglas, I.O.M.

Magicians Club.

A ladies' night will take place on Sunday, April 5, at the National Hotel, Upper Bedford Place, W.C. R. H. Gillespie has kindly consented to take the chair, and there will be an excellent variety programme, organised by Will Goldston.

Luvaun at the Criterion.

Returning recently from the Continent after four years' absence, Luvaun, the Hawaiian entertainer, has made such an excellent impression at the Criterion cabaret that he has been retained for an indefinite period.

Archie Glen.

Still carrying on the good work as principal comedian in "Whispers," Archie Glen tells us that he has been secured for the summer season at Douglas for the Wylie Tate Pierrots.

Sam Rayne.

The merry Irishman, Sam Rayne, who for the past six months has been playing principal comedian in "Peeps of 1924-5," concluded his engagement at the Empire, Swindon, and after three weeks' holiday in Ireland resumes with his single act at the Metropolitan on Easter Monday.

For South Africa.

The following artists sailed from Southampton on Friday, the 20th instant, per R.M.S. Arundel Castle, to fulfil engagements with the African Theatres Limited, booked by the I.V.T.A. Limited: Irene Forde and Grant and Faber. And to take up the position of scenic artist to the African Theatres, Ltd., Rudolf A. Haybrook.

Campbell and Connelly.

The latest fox-trot success, "Show Me the Way to Go Home" (Campbell and Connelly), has proved an instantaneous success, and the publishers are experiencing a big demand for supplies throughout the country. First introduced by Ramon Newton, of the Savoy Havana Band, on the wireless, and more recently by Ella Shields, this popular number is now being featured by Hal Swain's New Toronto Band at the New Prince's Cabaret.

Jen Latona.

Returning from a most successful provincial tour last week, Jen Latona—with a fine repertoire of songs and stories—is making her first appearance in town this week at Islington Empire since her return from Australia and Africa.

"Puzzles of 1925."

A new revue entitled "Puzzles of 1925," by George Arthur, will open at Newport on Monday, April 6. The cast includes Douglas Vine, Alan Russell, Bert Weston, Zoe Corner, Tom Shenton, Carrie Johnson, Billy Carlton, Renee Rudayni, and the Westbourne Belles. There will also be the Piccadilly Band.

Violet Trevenyon.

At the South London last week, Violet Trevenyon was called upon to deputise from Tuesday evening onwards. Giving some new numbers and old successes, Violet is evidently a favourite at this popular resort, judging by her reception here nightly.

Frank Hills.

After many years' association with the L.T.V. tour as musical director, Frank Hills opened on Monday last at the Empire, Nottingham, in a similar capacity for the new revue presented by the Trix Sisters.

Lily Moore.

Making such an excellent impression on the Stoll tour recently, Lily Moore, supported by Percy Martin, was appearing last week at Finsbury Park, where she is gaining hearty appreciation for comedy character studies.

M.H.A.R.A.

The 97th meeting of the Management Committee of the Music Hall Artistes Railway Association was held on Wednesday, March 18, when the following members were present: Messrs. George D'Albert (Chairman of Committee), who presided, Henry Bekker, Fred Herbert, Alf. Herald, Cecil Morley, Monte Bayly, Geo. French, Harry Marlow (Hon. Trustee), and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

"ATTABOY"

At Willesden.

Mr. Ed. G. Pelton's new 14 scene American burlesque show, "Attaboy," had a hearty reception from a capacity house at Willesden Hippodrome on Monday. It is replete with bright numbers, smart comedy, and some particularly clever dancing by the 16 Attagirls. They are all charming and pretty little ladies, whose terpsichorean efforts were received with much approbation. Mr. Mark Lupino is principal comedian, and he is seen at his best as one of the undertakers in the "Dead or Alive" scena. This is a really funny impersonation, and the number in this scene called "The Cheerful Mourners," which he sings with Mr. Bert Lord, is well put over. Other comedy scenes in which Mr. Lupino scores are the Café Royal, where, as a dry customer in search of a drink, he is very funny; in two very clever "eternal triangle" sketches, "A Wife's Husbands" and "The Last Chord"; and in a low comedy burlesque, "The Gambler's Ruin." Miss Irene Shamrock, most attractive and vivacious of leading ladies, looks very charming in her many costumes. "He's The Kind of Man," is an excellent number, which she sings with just the right amount of piquancy; "Plantation Days" and "Paree" are other numbers in which she does well, and her acting in the various sketches is very clever. She has a fine duet, "Let Me Be The First," with Mr. Herbert Lee, who as the light comedian could not be bettered. Mr. Lee's parts include a young blood, the bridegroom, and the husband, and in all he excels. His numbers, "San Francisco" and "The Lampost" are sung excellently, and Mr. Lee's impersonation of the midnight reveller in the latter is cleverly done. Miss Marie Fane justifies her description as the female baritone, by her capital singing of "The End of the Road" and "Jealousy," and The Lords' specialty cowboy and cowgirl act is very popular. Marie and Billy Phelps dance delightfully an apache dance and an exhibtion ball-room dance. Mr. Fred Groom is very successful in several character parts, and Mr. Fred Blackwell enunciates clearly in his exposition of the "Framed Femininities" scena in which dresses starting with "Eve" and finishing with "Eve of To-morrow" are shown. The D'Arcy Quartette's singing is much appreciated throughout.

Mention must be made of the artistic scenery and special lighting effects by Mr. Harry Hemsley; of Mr. Percival Lewis's good work as musical director; and of Mr. David Pelton's courtesy, as business manager.

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"OVER, ROWLEY!"

Death of Comedian who Entertained for More than Forty Years.

One of the few remaining links between the music hall of the past and present has been snapped by the death, at Huddersfield on Monday, of Mr. J. W. Rowley. A contemporary of Arthur Lloyd, George Leybourne, and J. H. Milburn, for over forty years he had been a loyal servant of the amusement-loving public, and he had seen the transformation of the old-time free and easy into the palatial variety theatre of to-day.

His name will ever be associated with the famous song, "Going to the Derby," which he sang thousands of times. The crack of the whip and the wonderful flip-flap from the head were sources of continual delight, and the cry of "Over, Rowley!" was a pretty frequent one in London halls.

"Jack" Rowley was originally a whitesmith. Always fond of singing, he went into various competitions around Huddersfield. The prize in one match was a donkey, and Mr. Rowley used to say with a chuckle, "The other fellow got the donkey, but I got a week's engagement!"

Thus he was fairly launched on a professional career. It was hard work, but the young comedian climbed up and up until he was among the first flight, though even then his salary was only £5 a week.

It was in 1870 that he made his first appearance in London, and the provinces did not see him again for four years—a wonderful record considering that at that period there were only about ten halls to ring the changes on. One of his most popular songs was "Down in the Coal Mine," which had the following refrain:—

Down in the coal mine,
Underneath the ground,
Where the pleasant sunshine
Never can be found,
Digging dusty diamonds
All the seasons round,
Down in the coal mine,
Underneath the ground.

Though he sang hundreds of songs in his time, it will be chiefly by the last named, "Going to the Derby," and "A Starry Night and a Beautiful Girl" that "Over, Rowley!" will be remembered in London.

Rupert Ingalese and His Flunkeys, who are just completing a long and successful engagement in J. C. Williamson Company in Australia, sail from Fremantle per the Orient liner Ormonde on March 9. They are due in this country April 9.

No Poll Tax—Yet.

Certain British artists who are booked for France are under the impression that before entering that country they will have to pay a poll tax of 200 francs. This, "The Era" learns, is not so. It is true that a project is now before the French Chamber of Deputies to impose a tax of this kind on every stranger entering France, but, at the moment, it is merely a proposal. If it does come into force, M. Georges, President of the Union Independente of France, has promised to notify Mr. Albert Voyce, the chairman of the V.A.F. Will artists booking for France please note.

A new revue, "The Vanity Box," was produced with great success last week at the Empire, Nottingham. Mona Vivian wires—"'San Francisco' and 'I'll Take Her Back' both very big hits. Many thanks."

Leonard Pilbeam and his band were specially engaged for the "Household Brigade Hunt Ball," under the patronage and in the presence of H.R.H. Prince Henry. The outstanding dance numbers were—"Love is Just a Gamble," "Oh! How I Love My Darling," "I'll Take Her Back," "English Medley," and "Welsh Medley."

"PRANKS"

CAST INCLUDES

REX LONDON and WINNIE GOODWIN

March 30th.—BEDFORD, CAMDEN TOWN.
April 6th.—HIPPODROME, WOLVERHAMPTON.
VACANT May 4th.—Between Empire, South Shields, and H.M., Aberdeen.

"CRASH"

CAST INCLUDES

BILLY BERNHARDT and DOROTHY VENTON

March 30th.—HIPPODROME, SOUTHEND,
April 6th.—KING'S, SOUTHSEA.
VACANT June 8th.—To follow Wakefield.

"PEACE AND JOY"

CAST INCLUDES

HARRY DENT, NELL CALVERT and HYDE & CODY.

March 30th.—TIVOLI, HULL.
April 6th.—SALFORD.
VACANT June 1st.—To follow Bristol.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 30, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 20 NOW DUE.

ALBANY WARD THEATRES, LTD., AND PROVINCIAL CINEMATOGRAPH THEATRES, LTD.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"All Sir Garnet."

JERSEY OPERA HOUSE (rehearsal, 1).—The London Players present "The Faithful Heart."

JERSEY ALHAMBRA (rehearsal, 1).—Earle and Richardson.

SALISBURY PALACE (rehearsal, 1).—"Hazards."

YEOVIL PALACE (rehearsal, 1).—Griff.

EALING BROADWAY PALLADIUM (rehearsal, 12).—Graham and Watty.

ACTON GLOBE (rehearsal, 1).—Stuart and Cameron, Grace Cunard.

TOTTENHAM PALACE (rehearsal, 12.30).—James Hunter, Elton Black.

WALSALL PICTURE HOUSE (rehearsal, 11).—Jaap Van Laren, Emerald and Duprez.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—K.C. Productions present "Loose Leaves."

NORWICH THEATRE ROYAL.—"Sally."

PAISLEY THEATRE (rehearsal, 12).—Great Raymond, Litzka, Bohemian Trio, Marie Terry, and company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—Robert Bernard, Elliot and Walmer, Eddy George.

IPSWICH HIPPODROME (rehearsal, 11.30).—Get Rich Quick Productions present "Three Bags Full."

IPSWICH LYCEUM THEATRE.—"When Knights Were Bold."

HAMILTON HIPPODROME (rehearsal, 1).—O'Gorman Bros. present "Round the Town."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Bros. Hughes.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—The Six Bros. Luck present "Forbidden Fruit" Revue.

MANCHESTER JUNCTION THEATRE.—Great Stirling, Pictures, and Company as booked.

MANCHESTER METROPOLE THEATRE.—Annie Rooney presents "Our Nan" Revue.

MANCHESTER OSBORNE THEATRE.—Wm. De Lacy presents "His Lucky Wife."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "Under Two Flags."

MANCHESTER QUEEN'S PARK HIPPO.—The Broadhead Players present "The Lifeguardsman."

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "His House in Order."

PRESTON ROYAL HIPPODROME.—Max Erard presents "The Menu" Revue.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—The Broadhead Players present "Her Only Son," "The Cotton Spinner."

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Fred Karno presents "A Love Match," musical play.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Maids of Harlech, Pictures, Kranton.

LIVERPOOL PAVILION THEATRE.—Jack B. Taylor presents "Wild Oats Encore" revue.

BURY HIPPODROME.—The Broadhead Players present "Seven Days Leave."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Columbia Productions, "Me and My Gal."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—A. E. Miles' revue, "Marguerite."

LONDON SYNDICATE HALLS.

(See p. 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—Dee Cee Tour's "In the Next Room."

BURNLEY.—L.C.T. Enterprises' "Wangles of 1925."

SOUTHAMPTON.—Gar Kiddie's "Bad Boys."

CARLISLE.—Clara Coverdale's "Ten to One On."

BRADFORD.—Mrs. Kimberley's "House Hunting."

HUDDERSFIELD.—P. M. Turner's "The Cha-Cha Trot."

HALIFAX.—National Stage Plays, Ltd., present "A Working Girl."

BLACKBURN.—Frank E. Franks' "The Times."

LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present Julian Wylie's production, "Better Days."

FINSBURY PARK EMPIRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."

NEW CROSS EMPIRE (rehearsal, 1).—Julian Wylie presents "Brighter London." Cast includes Jack Edge.

STRATFORD EMPIRE (rehearsal, 1).—"Night-Lights." Cast includes Hedges Brothers and Jacobson, Fred Malcolm, and Joe Young.

VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, De Biere, Renie Riano, "Our Palace Girls," Salerno, Harry Gunn, Maud Gill Trio, O'Brien and Lady, Emilie Hayes.

CARDIFF EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.

SWANSEA EMPIRE (rehearsal, 2).—George Lee, 8 Empire Girls, Albert Whelan, Robb Wilton, Lena Brown, Zenora, Rose and Rudd.

NEWPORT EMPIRE (rehearsal, 1).—Lew Lake presents "Whispers." Cast includes Archie Glen and Audrey Knight.

NOTTINGHAM EMPIRE (rehearsal, 1).—Robertson's Enterprises present "The Dairymaids." Cast includes Barry Lupino and Jennie Gregson.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Oswald Marshall and Frank Skinner present "Outward Bound."

GLASGOW ALHAMBRA (rehearsal, 11).—"The Maid of the East."

GLASGOW EMPIRE (rehearsal, 11).—Albert de Courville presents "Flirts and Skirts." Cast includes Syd Howard.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, and Jack Boot.

BIRMINGHAM GRAND (rehearsal, 1).—Hengler Brothers, Norman Carroll, Ethel Levey, St. Juste and Higgins, Whit Cunliffe, 8 Moss Girls with Edna Maude, Sylvia.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—Helen Trix and Paul Murray present "Tricks." Cast includes Trix Sisters, Reginald Sharland, Bobby Howes, Bert Coote.

LEEDS EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.

HULL PALACE (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, and George Doonan.

SHEFFIELD EMPIRE (rehearsal, 1).—Smarte and Goode, Joe Jackson, Fred Curran, Johnson Clark, Willy Picardy, 8 Vanity Girls, Moran and Mack.

BRADFORD ALHAMBRA (rehearsal, 12.15).—The Royal Italian Circus.

EDINBURGH EMPIRE (rehearsal, 12).—Charley and Irene Vesty, Scott and Whaley, Dolly Elsworthy, Ernest Hastings, Naughton and Gold, George Hurd, Little Pipifax and Co.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Tom Arnold presents the Royal International Circus.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"London Calling."

SUNDERLAND EMPIRE (rehearsal, 1).—Samson, Peel and Curlis, Clay Keyes, the Buckleys, Florence Yaymen, Malvina, Mr. and Miss Tree Mystery.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Vanity Box," including Will Hay and Mona Vivian.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Macdonald and Young present "Pollyanna."

GATESHEAD EMPIRE (rehearsal, 1).—"Hon Scotch."

PRESTON EMPIRE (rehearsal, 11).—Ethel Irving and Co. in "East Lynne."

SALFORD PALACE THEATRE (rehearsal, 1).—Eccles Amateur Operatic Society present "Katinka."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Wheeler and Mason present "Gadgets."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles B. Cochran presents "On with the Dance." Cast includes Alice Delysia.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"Little Nellie Kelly."

HALIFAX THEATRE ROYAL.—Mackintosh Amateur Society.

ROCHDALE THEATRE ROYAL.—"Cabaret Calling."

BURY THEATRE ROYAL.—"The Merry Widow."

DEWSBURY THEATRE ROYAL.—"The Maid of the Mountains."

HUDDERSFIELD HIPPODROME.—Harry Day's "Ideas."

HALIFAX GRAND.—Harry Zahl's "What Ho!"

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(See p. 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Officers' Mess."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Nelly Dean."

BRIGHTON HIPPODROME (rehearsal, 12).—"Ullo."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Frasquita."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Love and Kisses."

SOUTHEND HIPPODROME (rehearsal, 12).—"Crash."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Mr. Tickle, M.P."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Looking Glass."

LEEDS HIPPODROME (rehearsal, 12).—"Attaboy."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Casey's Court."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Love Doctor."

PARIS ALHAMBRA.—Period commencing April 3, 1925:—Allan Shaw, Londonia Family, Flying Julians, Leon Rogee, Les Anges, Browko Octette, the Mazdens, Garcia, Janine Carlyse, Rowland, Chauvet, M. L. Casadesus, Ouvrard Fils, M. Simon Gerard.

MISCELLANEOUS.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Scandals of 1925."

ASTON HIPPODROME (rehearsal, 12).—"There You Are, Then."

COVENTRY HIPPODROME (rehearsal, 1).—"Rattles."

NORTHAMPTON NEW.—"The Green Goddess."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Last Waltz."

KEIGHLEY HIPPODROME (rehearsal, 12).—Reg. Bolton's revue, "Ding Dong."

SHOREDITCH "LONDON."—Fyne and Hurley, Sammy Shields, Jen Latona, Scotch Kelly, Bobbie and Beattie, Major Wix, Mackey and Cecil, Wood and Zola, Allan and Gordon, Graham and Clements.

EXETER HIPPODROME.—Brothers Egbert and Co., Frank Powell, Miller and Phlora, Margaret Dennis, Harry Shiels and Co., Nora Bancroft, and Betty Cameron.

BLOOMSBURY CINEMA.—Miss Dorothy Coulston.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "What'll I Do?"

PENGE EMPIRE (rehearsal, 12).—Billy Cargil and Hilda Mundy and Co., in "Zip."

GLASGOW PAVILION.—Ada Reeve, Peter Bernard, Loch and Lomond, George Formby, jun., Otsu Trio, Rene and Renard, Cable and Carr, Gicardo.

BATH PALACE.—"The Side Show" Revue.

GT. YARMOUTH HIPPODROME.—"Parish Relief" Revue.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Fata Morgana."

(Continued in column 5.)

AMPO'S

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SONGS AND SINGERS.

B. Feldman and Co.

Three notable additions to the firm's 1925 batch of winners are announced on the Feldmanism page in this issue. These numbers are entitled "Everybody Loves My Baby," "Where Were You?" and "Mississippi Moonlight," and they are all of the same first-class brand as their predecessors, which are by this time firmly established favourites with artists and public alike.

"The backbone of the show" is how Derek Dare describes Feldmanism in connection with the second edition of "Quite All Right," which Mr. Dare has written for Chas. Linton, Junr. "Magnificent" sums up Mr. Dare's praise for "After the Storm," which is featured by charming Daisie Vince and chorus. "In the Land of Tummijolibad" and "Go 'Long Mule" are the big comedy hits featured by Derek Dare and Chas. Linton, and "California, Here I Come" is as big as it was in panto.! With such a fine four-in-hand, this show should be "quite all right."

More praise for "After the Storm" comes from Harold Hall, musical director for Fred le Cren's new revue, "The Flu'e." This and "Hugo" are the hits of the show, reports Mr. Hall, who adds that other big Feldman successes are "California, Here I come," "Turned Up," "I Want 'Em Wild, Weak, Warm, and Willing," and "You Can't Charge Us for That."

Harry Bedells, the well-known light comedian, tells us that his greatest success in panto. was undoubtedly "If I Can't Sing About My Mammy." This number proved to be such a big winner that Mr. Bedells has decided to feature it in revue.

"Lookin' Out the Window" is the popular Feldman hit now introduced into "The Punch Bowl" at the Duke of York's Theatre. This lilting number is being featured with enormous success by popular Norah Blaney and Gwen Farrar.

That popular artist, George Baines, has taken up "One Million Times a Day," "In the Land of Tummijolibad," and "The Sea Hawk." A short time ago he was retained for four weeks at Peterborough owing to his big success with "Oh! How She Lied" and "Tickled by a Fly."

"After the Storm," "Far Away from London," "California, Here I Come," and our new comedy hit, "Won't Go," have been produced in Randolph Sutton's successful revue, "Spare Parts," and all the numbers are going great guns.

Gus Smith and Carrie Johnson, the popular coloured singing duo, write us from Belfast to say that "California, Here I Come" is still a big hit for them there. They are introducing "Say It With a Ukulele" and "Goin' South" into their versatile act shortly.

Genie Glenn, the well-known soprano soubrette, reports her big success in "Drawing the Dole" revue with "From One till Two" and "Not Here, Not There."

Lawrence Wright Music Co.

New Publications (2s.):—"Banana Oil," "At the Break of Dawn," "Cross Word Puzzle," "Let the Sunshine Enter Your Heart," "Why Can't We Start All Over?" "Returning," "Give Me the Right to Call You Dearest," "Just a Dream of a Waltz With You," "Take 'Em to the Door," "Blondy."

The new Horatio Nicholls' song fox-trot, "Shanghai," which is being featured with tremendous success by Jack Hylton and his famous band at the Alhambra, promises to be an even bigger winner than "Sahara," judging by the amount of letters, wires, etc., received by the Lawrence Wright Music Co.

Another new song fox-trot (comedy), "Oh! How I Love My Darling," promises to be amongst the biggest hits of the year. It is being featured by the O'Gorman Bros. and Kirkby and Hudson with exceptional success.

Miss Dorothy Ward has just introduced a new number from the "Wright" catalogue—"San Francisco"—which is proving one of the hits in Miss Ward's show at the Coliseum this week.

"Attaboy" Revue, at the Hippodrome, Willesden, this week, includes a number of songs from the "Wright" house, the principal hits being "San Francisco," "The End of the Road," and "I'll Take Her Back."

The popular G. H. Elliott is delighting big audiences at the Victoria Palace this week with "Listen In Virginia," which is rendered in Mr. Elliott's own inimitable style.

Leslie Hatton, in "Our Liz" Revue at the Empire, Hackney, gets right away with the ballad, "Bring Back the Olden Days," Mr. Hatton and Miss Rene Reel are also featuring a new number, "Mad," in the same revue.

The Two Mahers report very big success with "Tennessee" in "Tiddlewinks" Revue. The Lawrence Wright Music Co. are receiving inquiries galore for this song.

Miss Ennis Parkes is featuring the new Horatio Nicholls' song fox-trot, "Shanghai," in Jack Hylton's "Metro-Gnomes," and at the Empire, Shepherds Bush, this week, the applause received for this fine number is absolutely wonderful.

"It's 'Flu" at the Granville, Walham Green, has practically an all "Wright" repertoire, the outstanding hits being "Hard Hearted Hannah," "Best Looking Girls," "I Wonder What's Become of Sally," "Nightingale," "Toy Drum Major," "The End of the Road," "Killarney the Blarney and You."

Concert party and revue proprietors on the look-out for a special production number would be well advised to include "Toy Drum Major" in their repertoire, this being an exceptionally good number for production.

The Ashley Sisters report an enormous hit with Horatio Nicholls' fox-trot, "Sahara," at the Victoria Palace this week.

Syd. Moorhouse uses his fine voice to great advantage in the new ballad, "The End of the Road." Judging by the applause at the Coliseum this week, after Syd's rendering, this is going to be a real "Wright" hit.

"Grumbles of 1925" find the "Wright" winners in "Mandalay," "Scottish Medley," "Golden West," and "Best Looking Girls." This excellent show is playing to big business at the Empire, South Shields, this week.

All Leicester will know the refrain of "Eat More Fruit" by the time Bruce Green has finished singing this popular song fox-trot at the Palace, Leicester.

Talbot O'Farrell says "The End of the Road," "My Kid," and "I Shall Love You More Than Ever," which he is at present featuring, is the star treble of the season.

Ernie Mayne in a "Working Girl," at the Hippodrome, Liverpool, has the audience in yells with the comedy fox-trot song, "Eat More Fruit."

Worton David, Ltd.

At the Holborn Empire, the ideal of ideals, Miss Ella Shields, is making a big hit with the popular number, "Why Did You Call Me Wonderful One." This number is in constant demand by patrons of the Savoy Hotel, and it is played and broadcast regularly by Ramon Newton and the Savoy Havana Band. Bond Rowell, at the Islington Empire, finds a hit in the popular chorus number, "I Can't Help Loving That Girl." The same song is being featured by Randolph Sutton in his revue, "Spare Parts," with great success. Miss Helena Millais last week broadcast "Sorry! Oh! It's Quaite All Right" from 2L.O., even making the people in the studio laugh with the humour in the song. This is a number that will be featured by many of the concert parties during the summer season.

We have many excellent new numbers in the press, and shall shortly have a big new batch of stuff, which we advise all concert parties to write or call for same at our offices, 6, New Compton Street (ground floor), Charing Cross Road, London, W.C. 2.

Miss Ethel Leslie says that she finds that the Worton David catalogue contains some of the strongest stuff in the business, and is continuing to work "I Can't Help Loving That Girl," "Cross Words," and "Mary." At the London, Shoreditch, this week, Morris and Vane have introduced one of the firm's new numbers, "In the Old Top Hat that Father Wore," and it is a huge success in their hands, and it is also featured by Mr. Archie Glen in "Whispers" revue at the Queen's Poplar. Mr. Val Fenton is still featuring "Sleepy Zuyder Zee" and "Forgive and Forget" at the Globe Cinema, Acton, and is doing big with these two numbers. Henry Harty last week at Bloomsbury Cinema did big with "Cross Words," "Mary O'Brien," and "The Old Top Hat that Father Wore." Mr. Harry Russell has introduced into his revue, "Laughs and Ladies," the following numbers, all with big success: "Mary O'Brien" (the Irish Hawaiian), as featured by Miss Madge Allen, "The Old Top Hat that Father Wore," sung by Miss Daisy Morell, and also "I Can't Help Loving That Girl." Tubby Stevens has put "Cross Words" into the show "Loose Leaves" with a special cross-word puzzle scene, and the number got over with a bang. We have two new orchestrations to hand this week—viz., "In the Old Top Hat that Father Wore" and "Mary O'Brien" (the Irish Hawaiian). The first number is issued with a very special novelty arrangement, and the other will be one of the summer season hits.

All musical directors are invited to send 1s. 6d. for these new numbers. If all concert party producers will communicate with us they may hear of something to their advantage.

Keith Prowse.

"Alabamy Bound" is a coming "Winner." It is the outstanding number in Layton and Johnstone's act at Finsbury Park Empire. Fred Barnes has it in rehearsal for immediate production. It is also being played and broadcast by the Savoy Orpheans, and by all leading bands. No concert party can afford to miss "Alabamy Bound," a wonderful descriptive concerted number.

"Teach Me" (duet) is a hit in Archie Fitt's production, "A Week's Pleasure."

The merits of "Any Way the Wind Blows" are taken advantage of by Jennie Benson, who is scoring a pronounced success with this number at the London Shoreditch.

At the Victoria Palace this week "Our Palace Girls" sing and dance their way into success with "In the Evening." This is also the big feature number in Harry Day's "Events" revue, sung by Kitty Colyer.

Francis Laidler's production, "The Roundabout," is again on the road. Two numbers from this house, "That's My Girl" and "She's Such a Nice Girl," both being conspicuous successes.

Cormack O'Shane writes from Hippodrome, Stockton-on-Tees: "'Bells of the Sea' a great success in Frank E. Franks' 'Dole Stopped' revue."

Caprice Proud, a charming soubrette with Will Catlin's concert party at Scarborough for the season, is making her chief offerings "Peter Pan," "Hoodoo Man," and "That's the Tune."

Jack Goody, producer of "The Montague Combination" concert party, says: "I put 'Just Like a Beautiful Story' and 'She Loves Me' on last night; they both received terrific applause. Many thanks for two such winners."

Nancy Davies, the versatile comedienne, is another artist to fall to the lure of "Any Way the Wind Blows," and gives a vivacious rendering of this number, which brings its reward in a sure encore.

The Bros. Reeves are scoring with four new K.P. numbers—"She Loves Me," "Patsy," "Way Out West in Kansas," and "She's Such a Nice Girl."

Jack Wilmer reports from Queen's, Castleford: "'She Loves Me' went enormous here last week."

Medley Mayes and Minnie Moyes, a black-and-white act, are popular with "In the Evening," "Hoodoo Man," and "Alabamy Bound."

Other numbers in great demand include: "Glad" (duet), "Half a Moon," "Rock-a-bye My Baby," "Drummer Boy," "Lovers' Lane," "Dear One," "Oh, Eva," and "The Marriage Moon."

Artists are invited to send 1s. 6d., with professional card, for a selection of the season's new numbers.

Francis and Day.

The outstanding song hit, sung so humorously by Stanley Lupino in the new Julian Wylie revue, "Better Days," at the London Hippodrome, the song entitled "Could Lloyd George Do It?" is in much demand already, and the expeditious way in which it has been got out is a source of much satisfaction. "That Haunting Melody" and "Follow the Swallow," sung so artistically by Wylie's Vocal Band, under the direction of May Clapham, are likewise among the most noteworthy of the good things in a magnificent show.

It is worthy of record that Norah Blaney and Gwen Farrar are, in "The Punch Bowl," at the Duke of York's, making hits with no fewer than half a dozen of the songs emanating from the firm, the titles being: "All Alone," "Honest and Truly," "I Can't Get the One I Want," "Cousin Clara's Crazy Over Cross-Words," "Until To-morrow (Hasto Manana)," and the popular favourite, "It Ain't Gonna Rain No Mo," which title has been adopted as the slogan of this year's Wembley Exhibition, and appears on its announcement cards.

"Fell Out," a laughable new song just issued, is among the latest numbers of Lily Morris.

"In Caroline," with which George H. Elliott is "knocking 'em" at the Victoria Palace, is being sung by Edgar Taylor, the White Coon, in "It's Splendid!" at the Empire, Abersycan, "Follow the Swallow" also being assigned a prominent place in the revue.

Hart and O'Brian, in "The Times" revue at the Palace, Halifax, have all this week been scoring heavily with "Doo Wacka Doo" and "A New Kind of Man."

"Say When," Fred Collins' successful show, has been embellished by the addition of "All Alone," "June Night (Give me a June night, the moonlight and you)," and "Follow the Swallow."

Frank Grant, of "Forbidden Fruit" Co., which next week is at the Hippodrome, Hulme, is making a big hit with "All Alone," "All Day Long" is likewise a much-enjoyed item in this show of the Brothers Luck.

The Two Mahers have written in enthusiastic terms of the success achieved in the new revue, "Tiddley Winks," at Basingstoke, Chatham, and elsewhere, with "Oh, Mabel!"

The rendering, instrumentally, of both "It Had to be You" and "What'll I Do?" by the Sisters Ashley, have greatly pleased patrons at the Victoria Palace during the current week.

That delightful artist, Cissie Sullivan, scored a big hit with "All Alone" on Monday and during the week in Francis Laidler's revue, "The Roundabout," at the Empire, Leeds. It goes to Cardiff on Monday.

"Mona Vivian has been making a terrific hit with "Follow the Swallow" in "The Vanity Box," at Nottingham and elsewhere.

"Follow the Swallow" is likewise "going some" in "Sign On," in which revue Mavis French scores so signal a success with "All Alone."

HINTS FROM HAMBURG

Syd Culver, who with Maggie Dickinson journeyed to Hamburg recently, and is making a great success at the Hansa Theatre there, writes:—"We had a very rough crossing, but as usual the boat (Harwich—Hook of Holland) behaved itself splendidly. One word to anyone coming over. This time I thought I would save money by only registering my baggage through to the Hook, instead of direct to Hamburg. In consequence I had porterage to pay, and change my money into Dutch currency to pay for baggage, and then at the German frontier it had to be changed again. You will therefore see that my scheme was a financial failure. Last time I booked the baggage direct to Berlin, and never saw it from Liverpool Street to the German capital. This time I had to unlock every basket for inspection, through two customs—*i.e.*, Dutch and German. Another tip. Anyone coming over should not bring cigarettes, etc., in any large quantity. Virginia cigarettes can be bought very cheap here, and if you are found with them, even by declaring, say fifty, the customs take twenty-five, and allow you to proceed with the remainder! I saw one traveller fined 200 marks (£10) for not declaring 500 cigarettes found in his baggage. The railway company were very nice, and reserved carriages for my company from the Hook to Osnabruck, where we had to change for Hamburg. Eating on the train is wonderful. One can obtain almost anything at any hour in the Speisewagon (dining car), which is a very comfortable affair; but again the question of exchange crops up. If one is travelling through Holland at the time of taking the meal the bill of fare must be paid in Dutch coinage or its equivalent, and *vice versa* through Germany. Personally I should fast through Holland, and eat to my heart's content through Germany. On the train there is always a woman in uniform. Her duty is to traverse the whole length of the train continually, and pick up any paper, cigar, or cigarette ends, etc., and maintain absolute cleanliness. The journey is rather uninteresting from a scenic point of view on account of the extreme flatness everywhere. One fellow passenger travelling through Holland for his first time, and seeing so many canals and waterways, remarked that he would very much like to see the Dutch people with their boots off, as he was sure they must have webbed feet!

A Baggage Hint.

At the German frontier (Bentheim) it is best for only one member of the company to take all keys and supervise the customs search through baggage, as when the baggage is passed one has to proceed to a locked room and wait until the train is about to proceed before being released. The other people may stay in the train in comfort and have their handbags and passports examined by an official who visits each compartment. We arrived at Hamburg (Hauphbahnof) at 6-30 the following evening. The station is within two minutes from the Hansa Theater. There is no baggage man at the theatre, so one has to claim the porters with their barrows waiting outside the station. On giving up the ticket for baggage at the station one has to pay a tax of ninepence on each trunk or basket.

Once in the town one must report to the police within forty-eight hours of arrival with passport and two spare passport photos for their own use. It is far better to get them taken in London, as they charge exorbitant prices here. This difficulty, however, is overcome if one stays at a hotel, for then the proprietor is responsible and reports to the police. This must be done by anyone staying at a pension or in private rooms. Pensions and small hotels here are excellent. The company live in a splendidly equipped pension, and receive all attention and four meals a day at a cost of approximately two guineas per week. Miss Dickinson and myself are staying at Edel's Hotel in the Hansa Platz, a recognised theatrical rendezvous. Most excellent cooking and food and clean bedrooms at a weekly tariff of two pounds sixteen shillings. Anyone coming here should certainly make a note of this address. The stage space of the theatre, as also at the Wintergarten, Berlin, does not allow anyone to hang big scenery. Personally we can only use our back cloths, and they have to be folded over and over the battens, as there is no grid or flies. There are twenty-eight in the orchestra (32 in Berlin), so one has to come prepared with extra band parts. four first violin copies, three second, two cornets, two drums. If, as was the case with me, anyone arrives with only 15 parts, a local musician scores the rest, and presents the bill at the end of the first week. One can go through the music rehearsal three or four times, if necessary; they are so keen to get things right. No naked lights or smoking in any shape or form are allowed on the stage, dressing rooms, or anywhere behind the footlights. This is a very strict rule and rigidly enforced by continual inspection of the dressing rooms, etc. The stage staff collectively are the very essence of politeness, and nothing seems a trouble to them to try and ensure one's comfort and happiness. This remark also applies to the managerial staff.

An Excellent Bill.

Last month here they had a startling variety bill, one that, were it played in London, would be a sensation, purely from the point of true variety. Included in the bill were Ristori and Partner, The Fayre Four, Gautier's Toy Shop, a Russian Ballet, the 12 Allisons, exceptional acrobats, and a host of other equally fine acts. There was quite an English colony at the hotel when we arrived.

This month we have amongst the bill the following English acts:—Gilbert and French, Togan and Geneva, Schil Marionettes, Linga Singh and company, and ourselves. You will be pleased to hear that after our opening we were immediately re-engaged for the month of April. This, by the way, is a thing unheard of since before the war, so you can imagine how proud we are.

"PASSION'S FURNACE."

An International Theatre Society Production.

There is no doubt that the International Theatre Society means well, but after the performance at the St. George's Hall on Sunday, March 8, and some of its previous productions, one feels that it might well be renamed the "society of good intent." The intention of presenting interesting examples of the plays of other countries is good, and there is undoubtedly an opening for it in the English theatre, but if the presentment falls so far short of the aim then the society is hardly justified in its existence. For "Passion's Furnace," a Serbo-Croatian drama by Josif Kosoz, has distinct interest. One feels that in some places the translation is hardly adequate, but in spite of that a fine elemental quality of sincerity shines through. But if the full effect of this strange Serbian vendetta is to be felt in an English theatre, the production must be more finished.

The play deals with a feud between Salic, a man of peace, and Gusa, an evildoer. In the customary way, their respective sons, Ilija and Ada, carry on the feud, with the added complication that they both love the same girl, Ruza, and that Ada, as villainous as his father, has sworn to possess her. When in the last scene she is to marry Ilija, Gusa and his son attend the wedding feast, ostensibly to be reconciled. Really they thirst for revenge, and there is a bloodthirsty scene in which both are killed.

The most noteworthy performance was that of Miss Louise Hampton as the ogre's wife. Mr. Lewin Mannering was very villainous as Gusa. Mr. Milton Rosmer struggled valiantly with the part of Salic, and two good studies of impetuous youths came from Mr. Colin Keith-Johnston and Mr. Wilfred Fletcher as the two sons. The whole production, however, was too evidently a hurried one, and the play suffered accordingly.

"Passion's Furnace," translated by F. S. Copeland, is included in a volume of four of Josif Kosoz's plays, "People of the Universe," published by Henderson's, of Charing Cross Road.

GREAT FIRM COMES OF AGE.

A business romance which has all the elements of the story of the Scot who came to London with only a shilling and made a fortune, is that of Angus Watson and Co., Ltd., of "Skipper" fame. The firm recently celebrated its 21st birthday, and the fascinating story of the development of the business is told in an admirably produced brochure entitled "Our Log." Past and present personnel and the progress of the various departments through two decades are interestingly reviewed, while the dominant note is a whole-hearted tribute to Mr. Angus Watson, J.P., head of the firm, for his fine human qualities. To mark the 21st milestone, Mr. Watson announces that he has set aside the dividends on £50,000 ordinary shares for distribution among "such members of the staff who have rendered signal service."

A REMARKABLE INVENTION.

An innovation in musical circles has been introduced by Mr. W. O. Shepherd, of the Coliseum Cinema, East Finchley. Called the "Jazzophone," and originally known as the "Vibro-Cornet," the new apparatus, which took the inventor five years to perfect, is in effect a complete one-man band. A clever combination of instruments enables a single performer to play the drums and operate a variety of novel effects at the same time. The utility of such an instrument from the point of view of economy will be obvious. Mr. Shepherd will be pleased to demonstrate his apparatus at any time. He is open for engagements at home or abroad, either as an individual performer or with a small combination.

"The Officers' Mess" has caught on at the SWINDON Empire, where so much sustained laughter has not been heard for many a day. The show bubbles with merriment from start to finish. Harold Lane's interpretation of "Tony Turnbull" is faultless, and he is supported by an excellent company, including Miss Constance Neville, Miss Josey Jackson, Miss Joey Sanders, and Miss Peggy Swain as Martha, the servant. The music and songs are new and tuneful, and there is an excellent chorus, with some very capable dancers.

(Continued from column 2.)

AYR PAVILION THEATRE (rehearsal, 1).—Durward Lely and Co. in "The Bonnie Brier Bush."

READING PALACE THEATRE.—"Spare Parts."

POPLAR QUEEN'S THEATRE (rehearsal, 4).—Joe Morrison's "Jazzland."

EDMONTON EMPIRE (rehearsal, 12).—Pimple in "Lucky 13."

CAMDEN TOWN BEDFORD.—"Pranks."

ST. ALBANS GRAND PALACE (rehearsal, 12).—G. A. Powers, Vera Rudd and Partner.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Beresford and Pearce present "Snacks."

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Vine and Russell present "Puzzles of 1925."

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE.—April 6, Lyceum, Sheffield.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—March 23, Portsmouth.
BABES IN THE WOOD (Mavis and Brennan).—March 30, Palace, Lincoln).
BALKAN PRINCESS.—Mar. 30, Alex., Stoke Newington; April 6, Metropolitan, W.
BATTLING BUTLER.—March 23, Hippo., Poplar.
BAYNTON, HENRY.—March 30, Wolverhampton.
BELLA DONNA.—March 30, Grand, Derby.
BELLE OF NEW YORK.—March 30, Loughborough (3); Grantham (3).
BENSON, SIR FRANK.—March 30, O.H., Leicester; April 6, Empire, Sunderland.
BETTY.—March 23, Darlington.
BLUEBEARD'S FIGHTH WIFE (RED).—March 23, T.R., Leamington; April 6, O.H., Leicester.
BLUEBEARD'S EIGHTH WIFE (BLUE).—March 30, Hippo., Wrexham; April 6, Palace Pier, Brighton.
BLUE BIRD.—March 30, Prince's, Manchester; April 6, Shakespeare, Liverpool.
BRITISH NATIONAL OPERA.—March 30, Opera House, Manchester; April 6, Empire, Cardiff.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—March 23, Palace, Ibstock.
CAMPBELL, MRS. PATRICK.—March 30, Playhouse, Cardiff.
CARL ROSA OPERA CO.—March 30, T.R., Glasgow, and County, Reading.
CATHERINE.—March 30, T.R., Chatham.
CHALLENOR, BROMLEY.—March 23, O.H., Kidderminster.
CHARLEY'S AUNT.—March 30, Court, Liverpool; April 6, Eden, Bishop Auckland.
CHU CHIN CHOW.—March 30, Palace, Blackpool; April 6, Emp., Preston.
CREAKING CHAIR, THE.—March 23, Grand, Swansea.
DAIRYMAIDS.—March 23, Empire, Edinburgh.
D'ALBERT, FRED, REP.—March 23, T.R., Seaham Harbour.
DEANE, HAMILTON.—March 30, Hippo., Altrincham; April 6, H.M., Carlisle.
DENVILLE (ALFRED), REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—March 27, Protestant Hall, Ballymena (4); April 1, Town Hall, Larne (3).
DORAN, CHAS., CO.—March 30, P.O.W., Grimsby.
D'OYLY CARTE OPERA CO.—March 30, Royalty, Chester; April 6, Hippo., Keighley.
D'OYLY CARTE OPERA CO. (REPERTORY).—March 30, Lyceum, Sheffield; April 6, Grand, Leeds.
DUNSTAN, EDWARD.—O.H., Burnley (season).
EAST OF SUEZ.—March 30, Margate; April 6, Bedford.
EAST LYNNE.—March 30, Royal, Blackburn.
EYE OF SIVA.—March 30, H.M., Carlisle; April 6, T.R., York.
FARMER'S WIFE.—March 23, Grand, Scarborough; April 6, T.R., Huddersfield.
FARMER'S WIFE (ALDERSON AND PAYNE, SEDDON).—March 23, Lyceum, Newport.
FATAL WEDDING.—March 30, Globe, Consett; April 6, T.R., Sheffield.
FIRST KISS.—March 23, Empire, Kingston.
FORBES-ROBERTSON, FRANK.—March 30, Palace, Chelsea; April 6, Borough, Stratford.
FRASQUITA.—March 30, Hippo., Portsmouth.
GATES OF MERCY.—March 30, Hippo., Rotherhithe.
GODWIN HALLET OPERA CO.—March 30 and April 6, O.H., Scarborough.
GOING UP.—March 30, Prince's, Bradford.
GREEN GODDESS.—March 30, New, Northampton.
HAPPY MARINER.—March 23, Pier, Eastbourne.
HOPE, MADGE, REP.—March 23, Dalton-in-Furness.
IMPERIAL OPERA.—March 30, Alex., Pontefract; April 6, Hippo., Darlington.
IN THE NEXT ROOM.—March 30, Palace, Warrington; April 6, Palace, Southampton.
IRENE.—March 23, Emp., Edmonton.
IT PAYS TO ADVERTISE.—March 30, Hippo., Richmond.
JEFFERSONS, THE, and THE OPTIMIST.—March 30, Eden, Bishop Auckland; Apr. 6, O.H., Southport
JOAN.—March 23, Gaiety, Brighton.
KATINKA.—March 23, Hippo., Sheffield; April 6, O.H., Wakefield.
LADY OF THE ROSE.—March 30, New, Cardiff.
LAST WALTZ.—March 30, O.H., Northampton.
LILAC TIME.—March 30, T.R., Huddersfield.
LILIES OF THE FIELD.—March 23, Royal, Norwich.
LITTLE MINISTER.—March 30, T.R., Inverness; April 6, T.R., Glasgow.
LITTLE NELLY KELLY.—March 23, Royal, Huddersfield.
LONDON ACTRESS.—March 30, Collins's.
LONDON PLAYERS.—March 23, O.H., Jersey.
LOVE MATCH.—March 23, Empire, Chatham.
LURE, THE.—March 23, Royal, Aldershot.
MACDONA REP.—March 30, Gaiety, Hastings; April 6, Pav., Torquay.
MADAME POMPADOUR.—March 30, T.R., Exeter; April 6, T.R., King's Lynn.
MADAME POMPADOUR.—March 30, King's, Dundee; April 6, Empire, West Hartlepool.
MAID OF THE MOUNTAINS.—March 30, Lyceum, Newport; April 6, Grand, Swansea.
MARSH, ALEX.—March 30, Royalty, Barrow.
MARTIN HARVEY, SIR JOHN.—March 30, King's Glasgow.
MARY, MARY, QUITE CONTRARY.—March 23, Alhambra, Glasgow.
MAXIM REP.—March 23, Palace, Whitwick.
MELODY BOX.—March 30, Birkenhead; April 6, Hippo., Dublin.
MERRY WIDOW (GRAVES).—March 30, T.R., Birmingham; April 6, Prince's, Bristol.
MERRY WIDOW.—March 30, T.R., Bury; April 6, Empire, Burnley.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MOORE, EVA.—March 30, O.H., Blackpool; April 6, Hippo., Margate.
MORALS.—March 30, Exchange, Chichester; April 6, T.R., Aldershot.
MR. MANHATTAN.—March 23, Empire, Glasgow; April 6, Empire, Leeds.
MR. TICKLE, M.P.—March 30, Hippo., Liverpool; April 6, Alhambra, Barnsley.
NERVOUS WRECK.—March 30, O.H., Southport.
NOTHING BUT THE TRUTH.—March 30, T.R., North Shields.
OFFICERS' MESS.—March 30, Hippo., Boscombe; April 6, Hip., Southend.
OLD HEIDELBERG.—March 23, Golders Green.
O'MARA OPERA CO.—March 23, Grand, Blackpool.
ON WITH THE DANCE.—March 23, Palace, Manchester.
OUTWARD BOUND.—March 23, T.R., York.
OVER THE HILL.—March 30, Hippo., Nuneaton.
PATRICIA.—March 30, Palace, Westcliff.
PEG O' MY HEART.—March 30, Borough, Stratford; April 6, Palace, Westcliff.
PETER PAN.—March 30, Gaiety, Dublin; April 6, O.H., Belfast.
POTASH AND PERLMUTTER.—March 30, H.M., Walsall; April 6, Palace, East Ham.
POPPY.—March 30, P.O.W., Birmingham.
PRIVATE SECRETARY.—March 23, T.R., Bournemouth.
RAT, THE (BANNISTER HOWARD).—March 30, Palace, Ebbw Vale (3); Monmouth (3).
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—March 30, New, Crewe (season).
RAYNOR REPERTORY.—March 23, Grand, Doncaster.
RICHARD LOVELACE.—March 30, T.R., Leamington; April 6, T.R., Portsmouth.
RIGHT AGE TO MARRY.—March 23, Royal, Rochdale.
RISING GENERATION (MIRRIELEES).—March 30, Hippo., Gloucester.
ROMANCE.—March 23, Nuneaton.
SALLY.—March 30, T.R., Norwich; April 6, Grand, Peterborough.
SIMPLE SIMON'S BABY.—March 23, T.R., Worcester.
SOMETIME.—March 23, New, Cardiff.
SO THIS IS LONDON.—March 30, Lyceum, Ipswich; April 6, R.T., Woolwich.
SPORT OF KINGS.—March 30, Royal, Bournemouth.
STOP FLIRTING (RED).—March 23, P.O.W., Grimsby.
STOP FLIRTING (BLUE).—March 30, Hippo., Darlington; April 6, Grand, Derby.
STORM, THE.—March 23, Palace, Salisbury.
STREET SINGER.—Mar. 23, Prince's, Bradford.
SUNSHINE SALLY.—March 23, Royal, Macclesfield.
TERRY, FRED, AND JULIA NEILSON.—March 30, King's, Hammersmith; April 6, O.H., Blackpool.
TIGER CATS.—March 30, O.H., Cheltenham; April 6, Devonshire Park, Eastbourne.
TILL THE BELLS RING.—April 6, Victoria Palace, London.
TONI.—March 30, Hippo., Accrington.
TONS OF MONEY (BLUE).—March 30, Liverpool; April 6, Londonderry.
TONS OF MONEY (WHITE).—March 23, Chatham.
VENNER, REP.—T.R., Castleford (season).
WAY OF AN EAGLE.—March 30, T.R., Leicester.
WHEN KNIGHTS WERE BOLD.—March 30, Lyceum, Ipswich; April 6, Court, Liverpool.
WHIRLED INTO HAPPINESS.—March 30, Palace, Newark-on-Trent (3); King's, Gainsboro' (3).
WHITE CARGO (NORTH).—March 30, T.R., York.
WHITE CARGO (SOUTH).—March 30, T.R., Plymouth.
WISHING WELL.—March 23, Prince's, Manchester.
WORKING GIRL.—March 23, Hippo., Liverpool.
YOUNG PERSON IN PINK.—March 30, T.R., Leeds; April 6, Prince's, Manchester.

REVUES.

AERIAL FLASHES.—March 23, Woking.
ALL IN FAVOUR.—March 23, Palace, Oldham.
ALL VIM.—March 30, Palace, Lincoln; April 6, O.H., Coventry.
APRIL SHOWERS.—March 23, Hippo., Dover.
ARE YOU WORKING?—March 30, King's, Greenock; April 6, Pav., Clydebank.
ATTABOY.—March 23, Hippo., Willesden.
BEST WISHES.—March 30, Empire, Islington.
BARNSTORMERS.—March 23, Hippo., Poplar.
BIFF-BANG.—March 23, Pavilion, Ashington.
BRIGHTER LONDON.—March 23, Empire, Stratford.
BRIGHT SPOTS.—March 23, Royal, Edinburgh.
BRILLIANTS.—March 23, Col., Kettering.
CABARET CALLING.—March 23, Hippo., Ilford.
CARTOONS.—March 23, Palace, Walthamstow.
CASEY'S COURT.—March 30, Hippo., Southend; Apr. 6, Emp., Edmonton.
CHEERIO.—March 23, New, Oxford.
CONTRASTS.—March 30, Pavilion, Southport; April 6, T.R., Leigh.
CREATIONS.—March 30, Palace, Bordesley; Apr. 6, Royal, Barnsley.
CRISPS.—March 23, Metropolitan, W.
DAIRYMAIDS.—March 23, Empire, Edinburgh.
DAUBS AND DIMPLES.—March 30, Col., Portsmouth.
DOLE STOPPED.—March 23, Hippo., Stockton.
EVENTS.—March 30, Oldham; April 6, Nottingham.
FAGS.—March 23, Hippo., Birkenhead.
FLIRTS AND SKIRTS.—March 23, Hippo., Huddersfield.
FORBIDDEN FRUIT.—March 30, Hippo., Hulme; April 6, Theatre, Oxford.
FRED KARNO'S FOLLIES.—March 23, Empire, Edmonton.
FUN ON A STOCKADE.—March 23, Gorseinon.
GAY CITY.—March 23, Jubilee Hall, Weymouth.
GADGETS.—March 23, Palace, Hull.
GLOBE TROT.—March 30, Huddersfield; April 6, Halifax.
GOING UP.—March 23, Empress, Brixton.
GOLDEN WEST.—March 30, Willesden; April 6, Islington.
GOLD FLAKES.—March 23, Alex., Chesterton.
GRUMBLES.—March 30, Royal, Stanley; April 6, Hippo., Balham.
GUINESS'LL DO.—March 23, Palace, Chester-le-Street.
HANKY-PANKY.—March 23, Central, Braintree.
HAPPY DAYS.—March 23, Palace, Bordesley.
HAPPY HOURS.—March 30, Hippo., Lewisham.
HELLO, CHUCKLES.—March 23, Empire, Goldthorpe.
HELLO, WEMBLEY.—March 30, Grand, Luton.
HOLLYWOOD FOLLIES.—March 30, Empire, Croydon; April 6, Hippo., Willesden.
HONEYMOON GIRL.—March 23, Palace, Burnley.
HOP SCOTCH.—March 30, Empire, Gateshead.
IDEAS.—March 30, Huddersfield.
INCIDENTS.—Mar. 23, Pal., Reading.
IT'S FLU.—March 23, Granville, Walham Green.
IT'S SPLENDID.—March 23, Empire, Abersychan.
JAZZLAND.—March 23, Palace, South London.
JOG TROT.—March 30, Alhambra, Devonport; April 6, Palace, Watford.
JOY BOX.—March 23, Clydach.
KHAKI.—March 23, Hippo., Nottingham.
LARKS.—March 23, Empire, Swansea.
LAUGHS AND LADIES.—March 23, Grand, Halifax.
LOOKING GLASS, THE.—March 23, Hippo., Newcastle.
LOOM, THE.—March 23, Hippo., Preston.
LOVE AND LAUGHTER.—March 30, Empire, South Shields.
LUCKY 13.—March 30, Empire, Edmonton.
MARGUERITE.—March 23, H.M., Walsall.
ME AND MY GAL.—March 23, Empire, West Bromwich.
MELODY BOX.—March 23, Hippo., Leeds.
MERRY AND BRIGHT.—March 23, O.H., Coventry.
MISS 1925.—March 23, Empire, Glasgow.
MODELS AND MUDDLES.—March 23, Granville, Walham Green.
MR. TICKLE.—March 23, Palace, Huddersfield.
MR. TOWER OF LONDON.—March 23, New, Crewe.
NIGHT LIGHTS.—March 30, Empire, Stratford; April 6, Empire, New Cross.
NINE O'CLOCK REVUE.—March 30, H.M., Aberdeen; April 6, Grand, Hull.
NELLY DEAN.—March 23, Hippo., Birmingham.
NOTIONS.—March 30, Clapham; April 6, Ilford.
OCEANS OF JOY.—March 30, Theatre, Oxford.
ON THE BOUNCE.—March 23, Pav., Southport.
ON THE DOLE (No. 1).—March 30, Palace, Leicester.
OUR LIZ.—March 23, Hip., Gloucester.
PAGES.—March 30, Empire, Kilburn.
PARADISE ALLEY.—March 30, Yarmouth.
PARISH RELIEF.—March 30, Hippo., Yarmouth; April 6, Grand, Luton.
PEGTOPS.—March 30, Pal., Barnsley.
PEPPER-BOX.—March 23, Grand, Hanley.
PINS AND NEEDLES.—March 23, Palace, Watford.
PLANTATION CABARET.—March 23, Grand, Clapham.
PRANKS.—March 23, Hip., Southend.
PUPPETS.—March 23, Palladium, Southport.
QUEEN OF THE CABARET.—March 23, Empire, Belfast.
RADIOS.—March 23, Portsmouth.
RATTLES.—March 23, Empire, York.
REAL STUFF.—March 23, Empire, Dublin; April 6, O.H., Limerick.
RENT FREE.—March 23, Palace, Southampton.
RING IN.—March 23, Emp., Chiswick.
ROUND THE TOWN.—March 30, Hamilton; April 6, Paisley.
ROUNDABOUT, THE.—March 30, Empire, Cardiff; April 6, Empire, Swansea.
SAY WHEN.—March 23, Victoria, Dundee.
SCOTCH AND POLLY.—March 23, Empire, Ardwick.
SCOTCH BROTH.—March 30, Col., Oldham; April 6, Hippo., Nottingham.
SCOTCH BUDGET.—March 30, Pal., Chester-le-Street; April 6, Royal, North Shields.
SERVED HOT.—March 23, Pavilion, Ayr; April 6, Central, Limerick.
SHAVINGS.—March 23, Hip., Ashton.
SIGN ON.—March 30, Hippo., Ilford; April 6, Hippo., Poplar.
SITUATIONS.—March 30, Hippo., Coventry; April 6, Aston.
SIXES AND SEVENS.—March 30, Hippo., Poplar.
SNACKS.—March 30, Hippo., Kingston; April 6, Palace, Blackburn.
SNAPPY.—March 23, Regent, Longton.
SPARE PARTS.—March 23, Hippo., Aldershot.
STUNTS OF 1925.—March 30, T.R., Worthing; April 6, T.R., Smethwick.
SURPRISES.—March 23, City, Leeds.
TEN TO ONE ON.—March 30, Palace, Carlisle; April 6, Pal., Warrington.
THANKS VERY MUCH.—March 23, Empire, Swadlincote.
THREE BAGS FULL.—March 30, Hippo., Ipswich.
TIMES, THE.—March 23, Palace, Halifax.
TOUCH AND GO.—March 23, Palace, Swansea.
TRICKS.—March 23, Empire, Nottingham.
TRIP TO PARIS.—March 30, Alhambra, Stirling; April 6, O.H., Dunfermline.
TRUMPS.—March 30, Grand, Lancaster; April 6, Empire, Gateshead.
'ULLO.—March 23, Empire, Newport.
VOLUMES.—March 23, Bedford, Camden Town.
WAKE UP.—April 6, Emp., Chiswick.
WANGLES.—March 16, Palace, Ramsgate.
WEEK IN A NIGHT.—March 30, Palace, Hammersmith.
WEEK'S PLEASURE.—March 23, Empire, New Cross.
WET AND DRY.—March 23, Royal, Guildford.
WHAT HO!—March 23, Hippo., Great Yarmouth.
WHAT'LL I DO?—March 23, Osborne, Manchester.
WHIRL OF THE FAIR.—March 23, Grand, Luton.
WHIRLWIND.—Mar. 23, Met., Bootle.
WHISPERS.—March 23, Queen's, Poplar.
WONDERS.—March 30, Olympia, Shoreditch.
ZIP.—March 30, Empire, Penge; April 6, Empire, Chatham.

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Constance Drayton — Holly Hazelwood
Anne Pilbeam — Ida Millias
John Pilbeam — Arthur Dallas
Howard Drayton, M.P. — Hugh Carmichael
Arthur Carrington — A. E. Sproston

The "Charlady," produced at the Palace Pier Theatre, Brighton, on Monday, promises to be a big success. W. T. Ivory and Miss Marie Duncan are the joint authors of a clever three-act production. Stephen Pilbeam, a scholar, and one versed in the dead languages, has a wife who is something of a spartan who actually goes charing to earn money to pay for her son's education. The soul of good nature, she adopts a foundling girl, Gwennie. John Pilbeam, their son, makes the acquaintance of Constance. Drayton, the daughter of Howard Drayton, M.P. The Drayton's have no knowledge of the financial position of the Pilbeam's, and they accept John as their prospective son-in-law. All this is settled at a dinner party arranged to celebrate the event, and it so happens that Mrs. Potter, the "lady char.," had been engaged by the Drayton's for the evening. At the crucial moment, when matters had been satisfactorily concluded, in walks Mrs. Pilbeam armed with refreshments. An affecting scene follows and to his credit John announces the charlady is his mother. The truth of many things is then revealed, but comedy turns to tragedy before the curtain falls. The play is excellent, and with the splendid acting of Mr. Campbell Goldsmid as Stephen and Miss Ida Millias as the charlady it evoked warm praise. Miss Marie Duncan, the part author, appeared with notable success as Gwennie, Miss Katherine Maynard taking the part of the ambitious Mrs. Drayton. All the other members of the company well represented their several characters.

"Leah Kleschna," the drama by C. M. S. McLellan, is being played by the United Dairies Dramatic Society for three nights—Wednesday, March 25, Thursday, March 26, and Saturday, March 28—at the Guildhall School of Music. Recently the Society gave a successful performance of "Eliza Comes to Stay" for two nights at the Guildhall School. Tickets (4s. 9d., 3s. 6d., 2s. 4d., and 1s. 2d.) can be obtained from the hon. secretary of the Society, Miss Watkinson, 116, High Road, Streatham, S.W. 16.

The next election of candidates for the Royal Infant Orphanage, Wanstead, will take place on May 26. Fatherless children of both sexes are received from all parts of the British Empire, and maintained and educated until sixteen. Applications for admission should reach the secretary at the Orphanage not later than April 11.

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WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £53; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £56 15s. 6d.; number of pensioners, 97; amount of grants, loans, fares, etc., £13 3s.

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THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Lydia Lopokova, Ellis Jeffreys, Women and Flowers of Spain, Harry Tate, Harry Thurston, Four Bennos, Fran Klint, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House)
Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
The Spyras, The Leave Lorry, Lily Moore, Baby Sisters, Eddie Morris, Bioscope.

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
"Our Lis."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Burr and Hope, Frank and Vesta, Kenna Brothers, Bioscope.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Rent Free."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Mam'selle Kiki."

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Jock McKay, Musical Revels, Henriette de Serris, Lily Morris, Zellini, Victor Anore, Gillie Potter, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"On the Dole."

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"Fags."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Howard Rogers, Fred Barnes, Ethel Hook, Reka, Conrad's Pigeons, Flying Potters, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Layton and Johnstone, Mark Lester, Dorothy Ward, Bert Hughes, Jack Hylton's Band, Stella and Partner, Will Kings, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required please state so.
COARSENESS, VULGARITY, &c., are not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, March 30, 1925.

LONDON PAVILION.
Adolph Zukor and Jesse L. Lasky present an Irvin Willat Production: "NORTH OF 36."

REGENT THEATRE.
Sybil Thorndike presents "SAINT JOAN."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
John D. Roberton to present "RACK AND RUIN."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Talbot O'Farrell, Tilly Brisson and Partner, Mihill Johnson Girls, Gladys Wynne, Maldwyn Duo, Vera Kitchen, Norman Osborne, etc.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Ernie Lotinga to appear in and present "KHAKI."

OXFORD THEATRE.
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SOUTH LONDON.
Rehearsal at 12 noon for—
Jack Hylton presents the Metro-Gnomes Band, 4 Kemptons, Lloyd Morgan, Wilna and Garcia, Bilton and Max, etc.

EAST HAM PALACE.
Rehearsal 12 noon.
L.C.T. Enterprises to present "PINS AND NEEDLES."

WATFORD PALACE.
Rehearsal at 2-30 p.m. for—
Watford Operatic Company.

WATFORD SUPER CINEMA.
3 days comm. March 30, "THE LOVE STORY OF ALIETTE BRUNTON," "FELIX THE CAT," etc. 3 days comm. April 2, "WHITE SLIPPERS" (Matheson Lang), INKWELL COMEDY, etc.

CHELSEA PALACE.
Rehearsal 12 noon.
Frank Forbes-Robertson to appear in and present "THE PASSING OF THE THIRD FLOOR BACK."

The above are communicated for information without prejudice.

BIRMINGHAM REPERTORY.

Revival of "The New Morality."

In "The New Morality," Mr. Harold Chapin treats of happenings among a modern house-boat population during a heat wave, and one follows with amusement the complexities that result from a jealous woman's indulgence of her tongue. The production at the Birmingham Repertory Theatre last week saw Miss Gwen. Ffrangcon-Davies in her old part of the witty and capricious Mrs. Jones, which she plays with such persuasive power that we excuse the behaviour that has scandalised the river. Mr. Scott Sunderland is the foolish but loyal Colonel Ivor Jones, whose attentions to a neighbour's wife Mrs. Jones finds so humiliating. He makes the Colonel a masculine and not unpleasing character. Most of the comedy is provided by Mr. George Howe, who as Wallace Wister, husband of the other lady, holds out the olive branch after a convivial evening. The law is agreeably embodied in Edgar Norfolk's Geoffrey Belasis, K.C., who in view of possible legal consequences from Mrs. Jones's outburst, has been summoned by an astute manservant. He preserves an amused aloofness from the tangle.

The play was preceded by Shaw's "How He Lied to Her Husband," admirably done by Mr. Patrick Waddington as the Kensington poet, Miss Madge Trenchard as Aurora, and Mr. Frank Moore as the husband.

Sunday Magic at the Cosmo.

Vice-President Horace Goldin and Vice-President Will Goldston accompanied a party of magicians to the Cosmo Club, Wardour Street, where they received a cordial welcome from the popular Jack May. After the dancing folk had returned to their chairs, the following won loud applause for their efforts in magical matters:—Mr. Tree, Miss Tree, Mdlle. Margo, Brian Godfrey, Alec. Mander, Ormonde Penstone, Mrs. Penstone, also songs from Monsier Tailleur and Mr. Jacobson (of Hedges Bros. and Jacobson). Peter Roche's jazz band of five was much in evidence, and helped to charge the atmosphere with jollity. Others present included Mr. and Mrs. E. T. Marr, Mrs. Will Goldston, Jack Salvin, etc.

A Popular Conductor.

Mr. E. Lester Scott, who for many years successfully wielded the baton at the Southampton Hippodrome, has been appointed musical director of the Empire, the oldest amusement house in the town, which re-opened recently as a twice nightly variety theatre, under the direction of Mr. J. Hardiman.

Mr. Scott received an ovation from many friends and well-wishers on his first appearance as "Band Boss."

Rex London.

Paying a brief visit to town recently at the Hippodrome, Balham, Rex London, as principal comedian in "Pranks," was in excellent form. This popular show resumed the controlling tour at Portsmouth this week.

SOCIETY PLAYERS AT LEICESTER PALACE MATINEE.

Two special matinees in aid of the Leicestershire Boy Scouts were held at the Leicester Palace Theatre on Thursday and Friday last week, Sir Oswald Stoll having placed the theatre at the disposal of the organisers. The Countess of Huntingdon arranged the cast for the play, "In a Persian Garden," which was produced by Lady G. Cholmondeley. The distinguished company included Viscountess Curzon, Viscountess Massereene and Perrard, Lady Diana Wellesley, Lady G. Cholmondeley, the Hon. A. Hore-Ruthven, the Hon. P. Hore-Ruthven, the Hon. Eleanor Norton, Miss Betty Manners, Miss Diana Mainwaring, the Misses Burns-Hartopp, Miss Joan Paget, Mr. William Curzon-Herrick, Miss Joan Ratcliff, Miss Loela Ponsonby, and Miss Cairns, while Mrs. Walter Reubens arranged the music. The other part of the entertainment included an overture, "The Boy Scouts' Parade March," specially composed by Mr. John W. Lowe (conductor of the Palace orchestra), dances by Miss M. Tyler, Miss Muriel Clayden, Miss P. German, Miss R. Logan, and Miss G. Peck; Miss Wilma Berkeley, soprano; a one-act comedy, "Tilda's New Hat," by Miss Gabrielle de Wilden and her pupils; and a series of tableaux, arranged by Mrs. A. Laxton-Hames and Mr. J. H. Mocom. The film, "The Virgin Queen," was also screened on the bioscope, lent by the Duchess of Rutland.

The Palace Theatre, SALISBURY, is occupied by "Storm." Mr. E. G. Norman presents Mr. Yourke Challoner, and cast includes Misses Coralie Carmichael, Netta Wise, Elsie Shelton, Enid Malyn, and Laura Marsden, Messrs. Herbert I. Walton, Yourke Challoner, Robert Eley, Walter Hammond, F. Langdon. A great success was achieved by Miss Cherry Herbert as "Storm." Mr. Jack Wright is the business manager.

We hear that Ethel Hook, the famous contralto, has placed her business in the hands of Fred C. Francis. Miss Hook was making a welcome reappearance last week at the Alhambra.

FROM THE PROVINCES.

(Continued from page 9.)

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—For the second week the D'Oyly Carte Opera Company have presented "Yeoman of the Guard," "The "Mikado," "Patience," "Princess Ida," "The Gondoliers," and on Wednesday night "The Pirates of Penzance" was presented, followed by the Jubilee performance of "Trial by Jury."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—"Wangles of 1925," a musical comedy revue, is presented here. The cast includes Fred Marsh, G. H. Carlisle, Herbert Pemberton, William Breach, Diana Maxwell, Louie Tinsley, and the Wangles Cabaret Girls.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus D., Mr. Bernard A. Hannah.—The musical comedy, "Katinka," under the direction of Macdonald and Young (twice nightly), has been heartily received. The plot is interesting, the music charming, and the stage settings elaborate. Miss Betty Hayman, in the title-role, gives a pleasing rendering of the part, and her vocal numbers are effectively given. Miss Marguerite Hickey is vivacious as Mrs. Hopper, her acting, singing, and dancing is good; Mr. Hugh Ormond has a suitable part as Ivan Dimitri, and his rich tenor voice gives effect to several numbers; Mr. Norman Green, as Boris, submits an excellent performance; Mr. Fred Colley is responsible for the larger share of comedy as Thaddeus T. Hopper. Other parts are well played by Misses Isobel Allen, Violet Rowe, Marian Edwards, Messrs. Geoffrey Beresford, Bardy Russell, and Kelvin McDermot. The chorus do their work well, and with augmented orchestra, are under the direction of Mr. B. J. Paterson.

HIPPODROME, LTD.—R., M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus D., Mr. W. Bingley.—The Great Carmo is presenting his elaborately staged musical revue, "Magical Moments," in which mystery, mirth, singing and dancing are well blended. The "Jungle Mysteries," in which lions, tigers, leopards, monkeys, reptiles and birds, with Mary, the sagacious elephant, play important parts, concluding with the sensational act, "Thrown to the Lions."

YORK.

ROYAL.—L. and M., Mr. Percy Hutchison; A. M., Mr. Follett Fennell.—A very large audience witnessed "Outward Bound" (Oswald Marshall and Frank Skinner's Co.) on Monday. The many telling scenes and tense situations were heartily appreciated. Where each part is almost perfectly played it would be invidious to particularise, and we merely record that the following artists form the very able company, and are to be complimented on their success: Miss Angela MacKay, Mr. Charles Hodge, Mr. Frank J. Randall, Miss Janet Hodson, Mr. Reginald Gosse, Miss Alice Mansfield, Mr. Oswald Marshall, Mr. John Macfarlane, and Mr. John Findlay.

At His Majesty's, ABERDEEN, the George Edwardes' Theatre production of "Mad me Pompadour" is being presented, with Doreen Langton and Arthur Lucas in the principal parts. At the Tivoli the comedy revue, "Are You Working?" is played.

At the New Hippodrome, ACCRINGTON, Mr. Seymour Hicks presents the great laughing success, "Broadway Jones," to capital houses. Mr. Harry Piddock plays the title rôle with great success. Mr. John J. Hooker submits a fine impersonation of Robert Wallace. Mr. A. B. Mackey as Peter Pembroke is most amusing, and Mr. Mostyn Hagan renders valuable assistance as Judge Stopford. Mrs. M. Hagan makes a very good impression as Mrs. Spotswood. Miss Ida McKay is a convincing Mrs. Gerard. Miss Bunty Cooke is good as Clare, and capital support is given by Miss Lilian Starsey as Angelique, Miss Peggy Hayden as Clarice, and Miss Christine Cooper as Josie. At the Prince's, "Rupert of Hentzau" is the attraction.

Sir Frank Benson is once again at the Theatre Royal, BATH, giving eight performances during his week's stay, in addition to which on Thursday afternoon he gave a lecture on "Shakespeare as an Empire Builder," under the auspices of the Bath branch of the P.E.S.S. The company open on Monday with "The Merchant of Venice" with Sir Frank in his familiar impersonation of Shylock and Miss Gwenieve Townsend as Portia. Mr. Darby Foster was an excellent Bassanio, and Mr. Lloyd M. Pearson made much of Launcelot Gobbo. Miss Mary Holden was a pleasing Nerissa, and the remainder of the cast all acted with that care befitting Bensonians. The revue at the Palace is "Parish Relief," presented by the Imperial Productions, with a cast including Jack Mayo as Sammy, Jean Collins, and Clifford and Seamen. At the two concerts at the Pump Room to-day (Saturday) is Mr. Charles Knowles, the baritone.

At the Royal, BILSTON, this week's attraction is the musical revue which Jack Bastow presents, entitled "D-a-s-h-e-s." In addition to the author and producer, Jack Bastow, the company includes Fred Lyndo, Colman Irving, Cliff Dacre, Elsie Maynard, Alice Ventnor, Vera Kingdom, Lucy Arthur, and the Parisian Maids.

At the Hippodrome, BIRKENHEAD, Cranstone Heath Productions present a novelty revue, "Fags," which is proving a big attraction. The comedy of Charles Jones, Johnnie Walker and his clever little mascot, Charles James, Arthur Goddard, and Billy Seymour is of the best. Noreen is an expert song and dance artist, and the singing of Thelma Hamilton is much appreciated. Ruby Duval and Phyll Sydney are good in the sketch. The Cigarette Girls and the Brass Five score a big success. At the Argyle, a strong company includes the 8 Royal Breconia Singers, whose singing is a joy to hear; Jack Wynne and Company in a good sketch; Griff, a favourite here. T. W. Barrett was cordially received. Bros. Ottway are good concertinists; Stanley Twins and Mona are clever little dancers; Bert Maddison, comedian, had a good reception; and the Nathano Bros. caused much merriment in their skating act.

The O'Mara Opera Company, presented by Cynlais Gibbs, is occupying the BLACKPOOL Grand Theatre, and presenting a series of grand opera every evening, with a matinee on Saturday afternoon. "The Way of an Eagle" is at the Opera House, in charge of Colin Clive and Dorothy Pringle. At the Palace of Varieties Ada Reeve is delighting the crowded houses by the artistic quality of her work. She is deservedly encored. Lillian Burgiss adds her powers as a cultured vocalist to the charm of the programme.

At the BOSCOMBE Hippodrome is an entertaining topical revue, "Pages," presented by Western Productions. Nellie Turner plays many rôles with cleverness and vivacity. The principal comedian is Billy Blackburn, a most capable fun-provider. The Childs Bros.' turn proves exceedingly popular, and Loffe Woodhill is a pleasing soprano. The production is well dressed, and the scenic effects, particularly "The Fountains of Perfume," are most effective.

At the Theatre Royal, BOURNEMOUTH, there is an interesting revival of "The Private Secretary." The cast is exceedingly good, Charles R. Walenn playing the Rev. Robert Spalding, and the character of Mr. Cattermole being in the hands of Mr. George Goodwin.

At the Prince's Theatre, BRADFORD, Messrs. Macdonald and Young present "The Street Singer," the cast including Ursula Hughes, Robert Geddes, Leedam Stanley, Leonard de Renzi, Madeline Bird, Mary Hartley-Milburn, Daisy Revett, Leon Simkin, Walter Plinge, William Caddick, Marie Shaw, Sylvia Hawthorne, Rosemary Dunbar, and Marjorie R. Crichton. At the Alhambra, Harry Day's revue, "Events," is the attraction, the principal parts being in the capable hands of Miss Kitty Colyer and Jimmie Leslie. "Peg Tops" is at the Palace, the artists being Sandy Conner, Fred Luker, Bertie Brooke, Frank Lubin, Eva Green, Shiel Anderson, Ida Lyndon, Mason Sisters, and the Unity Troupe.

At the Theatre Royal, BRIGHTON, is "Saint Joan," with Miss Dorothy Holmes Gore in the name part, supported by Mr. Bernard Thorefield, Mr. Frederick Annerley, and West-end cast. Mr. Basil Gill is at the West Pier in "The Eternal Spring," with a first-rate company, including Miss Ermine Arthur Williams, Mr. Wilfrid W. Caithness, and Miss Violette Morice. "Joan" is at the Grand, with Mr. Herbert Darnley in the lead, supported by Miss Dorothy Wick and others. A new play, "The Char Lady," is being produced at the Palace Pier, with Mr. Campbell Goldsmid and the Misses Marie Duncan and Ida Millais, while at the Hippodrome "Wonders" holds the boards with Jos. Alexander and Hilda Kirby, Nita Croft, and Walter Bird.

At the Prince's, BRISTOL, Robert Evett presents José Collins in "Fraquita." The cast includes Robert Michaelis, Amy Augarde, Ethel Baird, Spencer Trevor, Pop Cory, and Edmund Gwenn. At the Theatre Royal, G. Carlton Wallace and Co., including Evelyn Carleton, present "The Apple of Eden." At the Hippodrome is the side-splitting revue, "On the Dole." The cast includes Albert Burdon, who scores a great success. At the Empire the musical farce, "Mam'selle Kiki," is presented. The strong cast features Ella Retford, John Humphries, Frank Hector, and the Eight Palace Girls. At the Little Theatre the company presents "Don."

At the Palace, BURNLEY, George Carney is starring in the musical comedy, "The Honeymoon Girl." He is ably supported by a clever company, which includes: Barbara Babington, Reginald Andrews, Daisy May, Edie King, Ralph Carter, Billy Rex, and Boyd Jarrett. At the Victoria the Graham Roberts Repertory Co. are presenting "The Blindness of Virtue." The respective rôles are ably portrayed by J. R. C. Hamilton, Miss Rutland, Miss Kate Froude, and Alan Worde. At the Empire the attraction is a farcical revue, "All Vim," presented in a first-class manner by Percy Mavis and Co.

At the New Theatre, CAMBRIDGE, Brailsgrove, Murphy and Skinner, Ltd. present "The Maid of the East." The cast includes Fred Kitchen, Christine Roy, Doris Rogers, Nelly Carlyle, Gladys Tudor, Leonard Underwood, Frank Farrell, Colin Coop, J. T. MacMillan, George Hudson.

At H.M. Theatre, CARLISLE, a return visit of the emotional drama, "The Outsider," is again proving a big attraction. As on its previous visit Mr. Charles Buckmaster plays the lead with a whole-hearted appreciation of a difficult character, his clever handling of the part compelling admiration and applause. As the heroine Miss Betty Williamson proves an emotional actress of exceptional skill, holding the sympathy of her audience throughout. The other characters are in good hands, all making the most of their opportunities. At the Palace Mr. P. M. Turner presents the lively revue, "The Globe Trot," featuring Mr. Kiddie as principal comedian. He is supported by a first-rate company, and the staging and dressing of the "Ten Trots" are very much above the ordinary. Mr. Kiddie gets an immense amount of fun out of his part, and appears to enjoy it quite as much as his audience. Clarice Chesney and Marie Brayman contribute good songs and lively dances. La Petite Rosalie is a dainty and artistic toe dancer. Arthur Reece, Harry Wilkinson, and a splendid chorus add much to the success of a clever performance.

The Derby Operatic Society are presenting at the Grand, DERBY, "Yeoman of the Guard." At the Hippodrome is a bright show in "There You Are Then." The dominating element is "Jazz," with some artistic and brilliant colour schemes in scenic effects and dresses. The Alabama Syncopated Orchestra deservedly come in for rounds of applause, their playing of popular airs being much appreciated. Teddy Morris is funmaker-in-chief, and loses no opportunity of making capital out of the good material provided him, whilst Lily Hartley he has a good foil. Rex L'Estrange sings well, and Doris Crawford is a pleasing soubrette. An excellent inebriated dance is contributed by Rich Keith, and a word is due to the Jazzaganza Girls, who display great skill as contortionists.

At the DEVONPORT Hippodrome the attraction is "Hazards," a clever little sporting musical comedy. Cyril Dunn is responsible for some really good comic business, and Clark Jansen's dancing alone justifies a visit. Other principals are Emelie Shepherd, Jack Wilmin, E. Le Butt, Rodney Scott, Edgar Maynard, Edie Garf, and the Theda Sisters.

At the Theatre Royal, DEWSBURY, is the Godwin-Hallett Opera Company. There is an excellent array of principals, and the chorus work is capital. They are presenting: Monday, "Maritana"; Tuesday, "Rigoletto"; Wednesday, "Il Trovatore"; Thursday, "Daughter of the Regiment"; Friday, "Barber of Seville"; Saturday, "Lily of Killarney." At the Empire the attraction is provided by the S. and S. Productions in the military revue, "Khaki." The cast is a strong one, and includes Edgar Driver, Issy Smith V.C., Pattie Wilkinson, Carmen Lova, Muriel Montieth, Max Avieson, Louis Roberts, Will Beasley, Wilfrid Benson, J. Neilson Claire, and Jack Tweeney. The show is excellently staged, and it is altogether a very entertaining production.

At the Grand, DONCASTER, the Raynor Repertoire Co., featuring Miss Ennis Lawson, commence their second and last week with "The Man Who Stayed at Home," and met with much appreciation on Monday night. At "Arcadia" the Romany play, "The Tigress," by the popular manager at "Arcadia," Mr. Fred. H. Constable, was presented by the Maxwell Hallows Stock Co., with Miss Lilian Hallows as Carlotte de Maurovitch and Mr. Terance Maxwell as Vincent Desmond. Other artists in the company are William Lorrimer, Arnold Bell, jun., Theo. Hook, Frank Henry, John F. Preston, Ivy Chandos, Doris Brookes, and Nellie Hook.

The "Osborne" Productions are presenting the revue, "April Showers," at the Royal Hippodrome, DOVER, in which the comedy element is sustained in most pleasing manner by Len Martin and Berry Jones. Rene Dawson is excellent as Aprille Shower, and sings her numbers with pleasing effect. She pairs admirably with Bert Rogers as the suitor destined for her hand, but unknown to her. Rogers is entrusted with a capital part, which he handles well. He is responsible for several excellently rendered numbers, as well as duets with his partner. Joyce Lyn is quite good as the assumed Aprille. Her work with the comedian Baines is very pleasing. She is responsible for several effective chorus specialities. The dancing by Mdlle. Leila D'Flora, late of the Russian Ballet, is an outstanding feature, particularly that of "The Spirit of the Lily," in which she is supported by the ladies of the chorus and Madame Richardson's Seven Dandy Lasses. At the King's Hall (pictures) Adrian Burgon (baritone) is appearing.

Creation Productions present a new revue, "Creations," at the DUDLEY Opera House.

At the King's, DUNDEE, Albert Douglass presents two comedies by his son, Vincent Douglass—"The Jeffersons" and "The Optimist." The former was staged on Monday night, and had a capital reception. Wilfred Shine, the famous comedian, acted with spirit and effect as Christopher Jefferson, Edith Devonshire was sympathetic as his wife, while Mary Anthony was delightful as his daughter Rosie. As Nathaniel Mosscrop John T. McCallum gave an excellent rendering; D. Muir Little as his son, Geoffrey, played in an easy style; and others who contributed careful work were Basil Dyne (Stephen Anthony), Albert Williams (a weaver), Dorothy Laurence (a servant), and John Rockey (Silas P. Mallinson). "The Optimist" was also received with many signs of approval, Wilfred Shine as the Rev. Robert Parable being particularly funny. At the Victoria is Fred Collins' revue, "Say When!" There are ten pretty scenes, while sparkling music, sweet singing, clever dancing, and comedy of the best combine to provide entertainment of a high standard. The leading lady, Kitty Evelyn, introduces several of her Glasgow pantomime successes, with happy results; Lester and Wood contribute some smart comedy, and are accorded a hearty reception; while other clever artists appearing are Albert E. Mann, Alec Foster, Mae Landor, Fred Anderson, the Ukelele Girls, the Six Dandy Steppers, and the Royal Court Juveniles. A special feature of the show is the Ten Manhattan Melody-makers, who present their latest wireless and gramophone successes. Fred Collins must be congratulated on providing such an entertaining and interesting production. The Herbert Mansfield Repertory Company stage "Diana of Dobsons" at the Queen's. Jayne Grey in the name part acts very charmingly with a nice sense of character, and Princes are El Ray in comedy farce, the other characters are most satisfactorily sustained. Appearing at the Princess's are El Ray in comedy farce and Andrew Drewmae, bass-baritone. "Shadows of Paris" and "Flamin' Barriers" are the stellar attractions at the La Scala. Betty Balfour in "Reveille" is at the Kinnaird, preceded by an appropriately staged prologue, featuring Jack B. McLaughlan, a popular tenor. The Palace bill includes "The Storm Daughter" and "The Isle of Conquest."

At the Crown, ECCLES, the Broadhead Players present "The Speckled Band." Winifred Wayne gives an impressive impersonation of Enid Stoner, Dr. Rylott's step-daughter. Gertrude Bonsor plays well as Mrs. Staunton, housekeeper to Dr. Rylott, Philip Valentine is a clever Sherlock Holmes. Lodge Percy plays his part becomingly as Dr. Watson. Dr. Grimesby Rylott is depicted by Charles Brandon in a manner which meets with marked approval. May Day as Billy, page-boy to Sherlock Holmes, and Douglas Ives, representing Mr. Armitage, a juror, are responsible for much fun.

A capital musical revue, "Our Liz," is playing the Hippodrome, GLOUCESTER. Bert Murray, comedian, and Lilian Low are the two principals. The whole show is well played throughout.

At the King's Theatre, GREENOCK, Mr. Durward Lely, supported by a special company, presents "The Bonnie Brier Bush." The cast includes George Hunter, Victoria Marsh, Jack Fraser, Geoffrey Fulton, Walter A. Chapman, Drummond Selby, Phyllis Weste, Alice Frances, Betty Lyall, Abe Barker, Lily Dastey, Helen King, and Durward Lely.

A powerful attraction is provided at the HALIFAX Theatre Royal by the visit of Miss Phyllis Neilson Terry in "Bella Donna," a play which displays her genius to great advantage. She is supported by a strong company, which includes Frank E. Petley, R. Stewart West, Edward Cooper, and Lydia Andre. At the Grand, the Don Productions are staging the revue, "Laughs and Ladies," with Harry Russell and Madge Allen in the cast. "The Times," a musical comedy revue, is at the Palace, and features the well-known comedian, Frank E. Franks. A good company help to provide an excellent entertainment.

The Macdona Players will be at the Gaiety Theatre, HASTINGS, next week, in Bernard Shaw repertory. They are playing "Pygmalion," "Man and Superman," "Getting Married," "The Doctor's Dilemma," and "Arms and the Man."

A rollicking evening's entertainment is presented by Albert de Courville's Company in the revue, "Flirts and Skirts," at the Hippodrome, HUDDERSFIELD. With several new and snappy items Syd Howard sustains his part with unflagging humour. Garry Lynch receives generous applause. With her cheery and delightful manner Lola Rain soon secures attention. A very smart and enjoyable turn is the clever dancing of Lee Wesnit. Others praiseworthy are Cliff Martell Rogerson and the Flirts and Skirts Girls. Julian Wylie is presenting George Bass in "Mr. Tickle, M.P.," at the Palace, where he is the life and soul of the piece, and keeps the house in roars of laughter. Mellie Milne is charming and vivacious. Betty Jumel is dainty, and good work is also done by J. P. Kennedy, Agnes Verity, Stanley Damerell, R. O'Connor, and Kay's Twelve Kandy Kickers.

The George Edwardes' Productions present "Toni" at the Keighley Hippodrome. The company includes Dorothy Hersee, who makes a charming Princess, and Scott Harold, as Toni, is the life and soul of the piece, and is ably supported by Fay Norris as Toni's business partner. The production is well mounted, and the chorus and orchestra are under the direction of Leslie Russell.

At the Lyceum, IPSWICH, is Bromley Challoner's Co. in "Are You a Mason?" At the Hippodrome the show includes Coram, the ventriloquist.

At the Opera House, KIDDERMINSTER, the programme is provided by Bromley Challenor in "When Knights Were Bold." Jackson Hartley, as Sir Guy de Vere, works very hard, and is the cause of much laughter. Charles F. Lloyd is well fitted for the part of Isaac Isaacson. As the Rev. Peter Pottlebury, Walter E. Terriss does well. Eric Fane and George Fytche are to be complimented on the way they take the parts of Wittle and Barker respectively. Helen Simon as Lady Rowena Egginton, plays with becoming grace. Other artistes who did good work were Eric Lepine Smith (Hon. Chas. Widdicombe) and Josie Hammersley (Miss Sarah Isaacson).

At the Grand Theatre, LANCASTER, Alex. Marsh and Carrie Baillie are appearing in a round of plays, including "Twelfth Night," "As You Like It," "The Merchant of Venice," "Romeo and Juliet," "Macbeth," "The Tempest," and "A Midsummer Night's Dream." Mr. Marsh's Co. is popular with Lancastrians, as he has paid repeated visits.

Macdonald and Young (by arrangement with Chappell and Co., Ltd.) present at the LEICESTER Royal Opera House "Lilac Time," which is creating a good impression. Courtice Pounds takes his original part (Franz Schubert) with his usual success, and receives good support from Mina Greene, Maud Zimbla, Arthur Hosking, Lionel Victor, etc. The augmented orchestra is under the direction of Cecil Cook. The attraction at the Theatre Royal is Frank H. Fortescue's Repertory Co. in two plays by J. Baker Howard, entitled "The Devil's Own" and "A Mormon's Bride," in which Laurie Adair, Jessie Jones, Evie Conway, Nora Bedford, Albert Grenville, J. Baker Howard, Charlie Parker, Percy Barnett, and F. G. Ingleby take their parts in a praiseworthy manner. At the Palace is a capital variety bill headed by Fred Barnes, William Burr and Daphne Hope, the Flying Potters, Bruce Green, Lily Moore (assisted by Percy Martin), the Avolos, and Victor Andre. At the Pavilion George Sanger presents his revue, "Snatches," in eleven scenes, with a strong and capable cast which includes Fred Gerard, Bert Roussette, Stan Martin, Fred Alska, Hessie Gordon, Olga Ashford, Dorothe Godfrey, and Andrew Waterson.

At the Gnoll Hall, NEATH, the variety turns are: Margot Voyce and Roy Jeffreys, in a sparkling comedy act. The remainder of the programme are two star pictures, "The Humming Birds" and "Rupert of Hentzau." At the Palace the pictures include Mary Pickford in "Dorothy Vernon of Haddon Hall" and "Name the Man."

Tom Arnold's Royal International Circus, presented at the New, NORTHAMPTON, provides much amusement to numerous patrons. A clever and daring equestrienne is Miss Violetta, whose performance wins great applause. Doodles and August (clowns) create great merriment with their drolleries. Mdlle. Woolford and her pigeons form a pleasing item, while MacFrisco, the sea lion of Wembley fame, is a wonderful example of patient training. Other items are the Flying Winskills (aerial act), Young Steve, and Johnny Swallows' elephants. The show is under the direction of George Lockhart, and the orchestra, under the skilled conductorship of Mr. W. H. Collies, renders some pleasing selections. At the Opera House, "Patricia" is paying its first visit. It is admirably staged and is being well received. The title rôle is appealingly played by Miss Dorothy Lawrie, who is also a delightful dancer. Franklyn Ives and Harold Franklin, too, are dancers of no mean ability, and a good company and excellent chorus make up a most attractive show.

NORTH SHIELDS Theatre Royal.—The Oxford Productions provides the attraction here, the revue, "Fun in a Cabaret," meeting with a cordial reception.

Mr. F. Clive Ross is always a favourite at NORWICH, and his amusing character study of Parks, the butler, in "In the Next Room," has had much to do with the success achieved by the piece at the Theatre Royal this week. He is well supported by Edgar Payne, P. Alexander, T. Penna, and Nell O'Shea. At the Hippodrome, Charlie Rich, Elsie Roby, Jessica Way, Chas. Congere, and Wal Clinton are responsible for the fun and brightness in the musical revue, "Three Bags Full." At the Regent, the O'Saca Girls and Terry, Harry Gunn, and Layone Fitz Allen and Co. supply the vaudeville section of the entertainment.

"The Last Waltz" is at the Grand, OLDHAM, and a first-rate company do full justice to their respective parts. Eileen Moody takes the leading part, and sings in splendid style. Olive Marston also plays well, and so does Beryl Peart. Stanley Kirk acts cleverly, and Henry Ludlow and George Miller also do well. The humour of Teds Miles is excellent and amusing, and the chorus give capital support. At the Palace, "The Vanity Box" is drawing good houses, and Mona Vivian is proving as popular as ever, ably supported by Alice Watts. Will Hay is responsible for the comedy, and scores heavily, seconded by James Plant. The Mostyn Quartette and the chorus are excellent. At the Royal, "Good Old Sergeant" is doing good business. Blanche Miller sings well, and the Regent sisters are smart. The Beaumont Girls also do well, as do the chorus. Austin Webb, Jimmy Elliott, and Cyril Walch are responsible for the comedy, which is very good. "Don't Go Away" is at the Colosseum, with Eddie Emerson as principal comedian. Dolce Cariello has a good voice. She is ably supported by Gordon James, Billie Norman, Betty Clark, and V. Mainwaring. Teddy Boulter and Arthur Kingsley are capital in their respectives rôles.

At the New Theatre, OXFORD, T. Elder Hearn is presenting the revue, "Cheerio." The cast includes Murray Leslie, Joe Lee, Tom Warden, Charles Jerome, Kathleen Brett, Irene O'Dare, the Regent Band, and the Whizzbang Girls. The revue is played very briskly and smartly, with no delays, and creates considerable fun and laughter. As the chief comedian, Murray Leslie is very droll and is a great favourite; Joe Lee sings well; and Tom Warden is well to the front. The soap bubble effect in the "6th cheer" is wonderfully good. The Regent Band is excellent, whilst the Whizzbang Girls are a feature of the revue.

At the Theatre Royal, PORTSMOUTH, is the musical comedy, "Archie." The cast includes Norman Griffin, Maidie Andrews, and full company. At the Hippodrome is Harry Day's "Radios," the cast including George Clarke. At the King's is "Potash and Perlmutter." The cast includes Mr. Joe Hayman, David J. Eriston, Miss Mildred Franklin, and Miss Joyce Novelli. At the Coliseum the attraction is "Bad Boys," with Charles Falla, Elsye Cubbins, the Badun Six, and the Eight Madcap Girls, whilst Vesty, a bag-puncher, and D'Loura, wandering musician, in variety, completes.

At the PRESTON Empire the George Edwardes Co. are presenting "The "Merry Widow," and it has been given a most hearty reception by crowded houses. The popular numbers were most enthusiastically applauded, and the lyrics were extremely effective. Marguerite Ronald plays the title rôle to perfection. Jimmy Goddens, as the Baron Popoff, keeps the house in a state of uproar with his ready wit and humour. As the Prince, Fred Maguire is a most lovable character. It is really a tip-top show, and excellently mounted. At the Hippodrome the musical burlesque, "The Loom," is being presented.

Mrs. Patrick Campbell is receiving a very hearty reception at the County Theatre, READING, where she is appearing in a repertoire of three of her most famous characters. Her impersonation of the "Second Mrs. Tanqueray" has long been one of her most finished performances. As "Magna" we see her in another artistic rôle, and in the sensational play, "The Thirteenth Chair," she creates an absorbingly interesting study in the part of the medium of a realistic seance scene. At the Palace, "Incidents of 1914-18" is being staged, featuring M'lita Dolores, Harry Buchanan, Billie Trevelyan, Harold Wellesley, Albert and Rogers, Jack Shelley, Alfred Elva, George Turner, Mollie Vyvyan, F. Paull, and the Radio Girls. Lord John Sanger's Circus, with Pimpo, the famous clown, is here on Friday and Saturday, March 27 and 28.

There is a fund of merriment in the new comedy, "The Right Age to Marry," by Mr. H. F. Maltby, which was produced at the Theatre Royal, ROCHDALE, on Monday, for the first time on any stage. Terence Byrom and Geo. Dornan's Co. is responsible for the production, in which R. A. Roberts scores a great success as Lomas Ramsden. At the Royal Hippodrome, Joe O'Gorman and his Irish Players present the musical play, "Irish, and Proud of It." The principal artists are Joe O'Gorman, Philip Becker, Monica Daly, David O'Toole, Lily Edwards, and the Kilty Lasses' Irish Pipe Band. At the Empire Hall the varieties are provided by Massey and Allen, in song, music, and eccentric dancing.

At the SALFORD Palace is Max Erard's production, "The Menu." Included in the cast are Zona Vevey, Max Erard, Olive Erard, Maple and May, Lawson Fraser, C. Barnes, Leo Sax, Harry Rhodes, Frank Barrett, and Arthur Jobson. Specialities are given by the 16 Margo Menu Maids. At the Royal Hippodrome the Broadhead Players present "The Sorrows of Satan," adapted from Miss Marie Corelli's novel, and "The Story of Gentleman Joe," featuring Paul Neville, Terry Davies, Stanley Marsh, Ethel Bracewell, etc.

At the Grand Opera House, SCARBOROUGH, is the fine Devonshire comedy, "The Farmer's Wife." Included in the cast are Miss Florence Le Clercq and Miss Dorothy Black.

At the Theatre Royal, SMETHWICK, Mrs. Carl Hertz, Chas. Norton, and Harry Goodfellow present "Adam's Eve," a musical comedy. Also in the company are John Osmonde, Jack Shackleton, Fred King, Albert Evans, Betty Yorke, two clever dancers, Daphne Ashby and Cecily Johns, the Eight Broadway Follies, and the Apollo Quartette. At the Coliseum, supplementing pictures are Mr. Martin Bredis in an exhibition of strength, and Bessie Lunn in song and dance. At the Empire are Andy and Irving, comedy gymnasts; and Bobbie and Beattie, in their novelty specialty.

At the Palladium, SOUTHPORT, Robert Hale and Tom Reynolds present the revue, "Puppets." The artists are Robert Hale, the Ten Puppets, Gordon Terry, Betty Eley, Norman Bower, Winifred Dalle, W. E. Richardson, Gladys Randell, and Nora Delany. At the Pavilion the attraction is the revue, "On the Bounce," presented by the famous Dillon Brothers. In the cast are the famous Bouncing Dillons, Erne and Byron, Billy Rhodes, Bete Sirian, Herman Wells, Jack Lonsdale, Daphne Devon, Constance Studholme, Ernest Shannon, Paul Jones, Alf. Gaertner, Lil Gaertner, the Ten Byron Girls, and a beauty chorus.

At the Empire, SOUTH SHIELDS, the Westendell Productions, Ltd., present the "Something Different" revue, "Grumbles o' 1925," featuring Neil Nelson, the 5 Jocks, Sisters Hale, Paul Rochefort, and the Six Dacone Girls. Arthur Shirley's play, "The Stepmother," is being produced by Mr. Will H. Glaze at the Alexandra, with Betty Seymour and Harry T. Wood, supported by Robert Monteith, Hilda Barry, Eva Elwes, and the repertoire company. At the Queen's Elsie Saunders and Russell Owen are giving gems from the operas, and the Palace bill contains the Aucklands in a music and dancing scena, and Masson, the silent humorist, assisted by the boy conjurer, Tom Varley, in an up-to-date musical speciality, is at the Paragon, which also screens the "Arizona Express." Arthur Jacobsen, the singing violinist, with his orchestra, is at the Grand Electric.

At the Theatre Royal and Opera House, ST. HELENS, is the revue, "Hoo Scotch." The cast includes Carr and Finch, Desmond and Rene, Jack Grady, Violet May, Arthur Stevens, Jock D. Andrew, and Oliver and Mack. At the Hippodrome are the Ten Leonies, Zena Carol, Dan Polo, the Ruby Sisters, Arthur James and Partner, Lauri Howards and Billy Leo, and Kathleen Hesbeth.

The Denville Stock Co., which achieved remarkable success on a previous occasion, is making a welcome return to the Theatre Royal, STOCKPORT, commencing with "The Story of the Rosary." The revue, "Gossip and Grumbles," with Mark Denison, Scotch comedian, included in the company, is the attraction at the Hippodrome.

At the STOCKTON Hippodrome Mr. Franks is presenting another of his revues, "Dole Stopped." A good cast includes June Stirling, Bud Ritchie, J. F. Franklin, and the Franco Male Voice Octette. A scenic feature is the "Majestic" sailing from Southampton.

The Royal Italian Circus is at the Empire, SUNDERLAND. Special performances for the youngsters have been very successful. In addition to a company of clever artists there are nearly 100 well-trained animals. "One Night in Paris" is at the Theatre Royal. The cast includes Jennie Hayden, Louis Nanton, and Lane Lorraine. The two variety turns at the King's, supplemented by pictures, are: Yorke and Wery, and Fredson and Rejan. At the Avenue there are pictures, and vaudeville by Martin McDuff and Ivy Jermyn, vocalists, and Howard and Wyndham, song and dance artists.

At the Theatre Royal, TORQUAY, are Mr. Archibald Forbes' Scottish Players (prior to their London appearance) in the new comedy, "Courting." The cast includes Miss Jean Clyde, Miss Margery Graeme, Messrs. Angus Adams, John Duncan, and James Raglan. The boards at the Pavilion are occupied by Mr. Forbes Russell and his company in the modern play, "Morals," in which the principal parts are sustained by Mr. Forbes Russell, Mr. Eric Copley, Mr. Derek de Marney, the Misses Hilda Travers, Margaret Moir, and Mary Charlton.

The WHITLEY BAY Repertoire Co. presented by Miss Jennie Stevens at the Kursaal, are providing good fare in a revival of Cyril Harcourt's three-act play, "A Place in the Sun." Catherine Ferray as Rose Blair rises to great emotional heights in a vivid impersonation of a character which requires careful handling. Beckett Bould successfully negotiates the subtleties of the close Stuart Capel, and contrives to reveal the good qualities which lie hidden beneath the surface. Ann Wellitt as his sister Marjorie Capel gives an equally clever study in female psychology; and the idiosyncracies of their father, Sir John Capel, Bart., are well portrayed by Frank D. Russell. Donald Edwards makes Arthur Blazden, the weak-willed journalist, very human, and Wilson Howard as Dick Blair plays with his usual resource. Valerie Bellamy as the lovable, match-making busybody, Mrs. Moutrie, adds yet another to her list of character studies which combine delicate humour with personality and charm. Mr. Robert W. F. Douglas, the indefatigable stage manager, supervises the production, and plays the part of Parsons.

At the Theatre Royal, WINDSOR, L. Poole Productions present the successful revue, "Lucky 13." Apart from Simple, the well-known film comedian who is responsible for the fun of the piece, the cast includes Charles Maven, Gus. W. Blake, Chester Barclay, Tom Collett, George Brame, Fred Pearce, Ronald Rae, Gus. Ruhlin, Billy Lee, R. Uphill, Maud Granby, Daisy Reed, and Betty Evans. Specialities by the Savelov Banana Band are excellent, whilst a special word of praise is due to Pimple for his portrayal of the gorilla in a dramatic scene, entitled "The Gorilla's Revenge."

AMUSEMENTS IN MELBOURNE.

(From Our Own Correspondent.)

MELBOURNE, January 25.

The King's Theatre.—"The Truth About Blayd's," after a successful short run, was superseded on January 17 by Pinero's play, "Trelawny of the Wells." Miss Irene Vanbrugh and Mr. Dion Boucicault appeared in their original parts, Rose Trelawny and Sir William Gower. Miss Vanbrugh's work was perfect, and Mr. Boucicault showed himself a master of character. Mr. C. M. Hallard played Tom Wrench with great ability. In a long cast Miss Ethel Wellesley was appropriately placed as Miss Aroma Bunn, Mr. H. Latimer and Miss Beaumont Collins as Mr. and Mrs. Telfer, Mr. Geo. Blunt, Augustus Colpoys, Miss Janet Eccles as Imogen Parrot, Mr. Pirie Bush, and Mr. Edward Landor. Others among the non-theatrical folk were Mrs. Robt. Brough, Miss Trafalgar Gower, Miss Maggie Moore (Mrs. Ablet of the lodging-house), Miss Phyllis Best, Reginald Roberts, Reg. Wykeham, and Gertrude Cremer. The season here will end on February 25. "The Second Mrs. Tanqueray" will run for a short period, and "Mr. Pim Passes By" will be limited to four nights. "His House in Order," in which the company opened in Australia, will be the last play.

Theatre Royal.—Mr. Maurice Moscovitch. The tense drama, "The Outsider," in which Mr. Moscovitch is appearing, is a great success, and continues to draw crowded houses. Mr. Moscovitch gives a striking performance as Anton Ragatzy, the quack doctor. He is supported by an able cast, including Miss Jean Robertson as the cripple girl, Mr. Nat Madison, Mr. Arthur Greenaway, and Mr. William Stack. Feb. 6 is the final night, but the first production in Australia of "What Money Can't Buy" will be given in Melbourne after the Sydney season.

New Princess Theatre.—"Cinderella" is the charming pantomime being presented with great success by Mr. Hugh Ward. Its 16 beautiful scenes make "Cinderella" a pantomime which will live long in memory. In order to meet the demand for seats the management have arranged for daily matinees as well as the evening performance.

"The Green Goddess" will be staged at King's Theatre, Melbourne, on Saturday, Feb. 28. In this play Guy Bates Post has met with great success in Sydney. The cast includes Nell Carter, Winnington Barnes, Ashton Jarry, James Grant, Leslie Victor, and Isabel Wilford.

Tivoli.—The Tivoli programme was strengthened on Saturday, Jan. 17, by the appearance of the Four Ortons, comedy wire walkers. A trained duck played an important part in the comedy, and the turn won the warm approval of the audience. The Six Brown Bros., who form a saxophone band, are greater favourites than ever, their performance ranging from Grand Opera to jazz. The Dewars performed gymnastics on a trapeze, and Rich and Galvin were successful in dances and patter. Henry

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Tragedy of Tussauds—Holocaust of History—A Grim Coincidence—Dr. Bodie in "The Shiny"—Hobnobbing with Fakirs and Snake Charmers.

It is a queer—and, as it happens, a grim—coincidence that I should have contemplated and announced in our last issue an article devoted to Waxworks. The theme, of course, had no connection whatever with that wonderful and almost national institution that is now, alas! no more; but it only out of respect for and sincere sympathy with the Tussaud family in their tragic loss, I feel constrained to postpone *sine die* my promised article anent Waxworks.

That very many priceless historical relics should have perished in the disastrous fire is little short of a calamity, and it is the more grievous in that the bulk of these are irreplaceable. Whether or not Tussaud's will rise again like a phœnix from the ashes, it is as yet too early to prophesy, but if it does not, the nation will be the poorer by the loss of one of its most unique institutions.

Commenting upon that "ash-heap of history," the "Daily Mail" observes: "Looking over the ash-heap to which the world's finest Napoleonic relics had been reduced in an hour, a salvage expert said sadly: 'One iron door would have prevented this holocaust of history.' Many experts had decided in their curt, business-like way that the small flame that had grown on Wednesday night to rob London and the nation of its Madame Tussaud's had kindled somewhere in the main hall, had licked wax, and in ten minutes of mad craving for more had devoured hundreds of effigies of the famous. Delicate dresses of past decades and heavy curtainings round the hall had mopped up wax and become huge torches.

"Cool business men, following the track of angry flames, they all came to one small blackened arch where had been the only doorway linking the main hall and the smaller room packed with the evidences of history. The flames had licked through that door.

"The blackened and water-soaked fabric over which I tripped when I followed the experts, writes a 'Daily Mail' reporter, was the mattress and pillows on which Napoleon had breathed his last.

"This mass of iron, mixed up with blackened fragments of beams and slates and glass and melted lead, had been the gorgeous military coach of Napoleon, which had borne him to the icy wastes of Russia, and to Waterloo. In it he had made the most surprising military decisions in history.

"More contorted iron. This had been the coach built for his coronation in Milan. Another litter had been the less proud coach that he used at St. Helena.

"Among the tons of ashes littered boot-deep around was lost his coronation robes, his toilet box, his jewel case, his gold repeater watch and scarf pin and cameo ring, his table-knife, order ribbons, pen, boots, bottle-case; his stock at Waterloo and the atlas, containing plans drawn in his own hand, that he used for years; and much more.

"I raked the ashes with his sword of honour, one of the few things of which a trace remained, and found nothing except ashes and molten metal, and plaster and slate.

"There was one scorched piece of the coat that Nelson wore at the battle of the Nile, but nothing of a letter he wrote and many other evidences of his life.

"Overhead, as in the main hall, there is nothing but huge, twisted girders, from which charred fragments of wool hang. Among the débris in the main hall are heaps of white ash that once were wax effigies.

"One row of ashes represents the M.C.C. cricket team visiting Australia.

"On the ground floor the greatest damage is by water. In the hall of tableaux most of the figures have been covered by tarpaulins to protect them from water that pours in cascades from the roof.

"According to one report, when the parrot was rescued it was so dazed that part of the crowd were betting whether it was real or not. But it soon began to preen its feathers, and is said to have convulsed everybody within hearing by remarking: 'This is a rotten business.'

"Mr. John Tussaud, a director of the company owning Madame Tussaud's, and the designer for it, said that the damage done was about £250,000, and was, he thought, almost fully covered by insurance. 'There have been many negotiations in the history of Madame Tussaud's,' he said, 'but recent negotiations for its sale have made much greater progress than any others, and the sale of it was probable. Whether sold or not, London will still have its Madame Tussaud's, despite this fire. It will rise again. We have all the moulds to make the wax figures all over again—moulds going back to the work of Madame Tussaud herself. But the loss of the Napoleon section is an irreplaceable one. Money is no measure of the loss of it.'

"The control of Madame Tussaud's was on the point of passing into new hands when the fire broke out.

"A company had been formed, and exactly four hours before the outbreak of the fire the final prospectus had been given to the printers. An official of the Midward Trust, Ltd., Coleman-street, E.C., the body which was on the point of effecting the change, said to a 'Daily Mail' reporter: 'The new Madame Tussaud's was to have included a fine restaurant, a continuous kinema show, a wireless room, and beautiful gardens.'"

We regret to record the death, at Halifax, in his 69th year, of Frederick Hinds, who has been associated with Bostock and Wombwell's Menagerie for the past 50 years. A son of Mike Hinds, he was born when his father was head keeper with Edmonds' (late Wombwell's) Menagerie, with which he travelled for many years, but retired about 1875 and resided at Wolverhampton. As the sons came along, Herbert, Fred, and Harry all drifted into the menagerie business. Fred was an excellent trainer and performer with lions and other animals, and on the death of Tom Bridgeman (Cardono) at Plymouth, July, 1891, he took up the position as lion tamer, and was known by the name of Cardono until the sale of E. H. Bostock's No. 2 Menagerie in Paris in 1906. His brother Harry died in May, 1917, and is buried at Alnwick.

That prince among showmen, the inimitable Dr. Bodie, recently recounted to me some amusing stories of his former world travels. In India the one and only "Walford" spent a good deal of time in hobnobbing with fakirs in a fruitless attempt to probe the mysteries of the notorious rope trick. Like the writer, he is still sceptical, for though the belief in it still flourishes, in my opinion quite unaccountably, and most people have at some time or another met a friend or acquaintance who has served or travelled in "The Shiny" who professed to have actually seen the trick performed, I think all such protestations may safely be taken with a whole spoonful of "Cerebos."

When I was in the fort at Agra a young subaltern of the Rifle Brigade then stationed there accepted a wager that he would produce a native who could and would perform the trick before the eyes of the garrison. But the fakir discreetly backed out of the bargain on some sort of superstitious pretext, despite the jocular threat of the discomfited subaltern that he would have him lashed to the muzzle of a gun and blown to small fragments from the ramparts of the fort unless he promptly "got on" with the trick. The subaltern lost his bet, the garrison shrugged its shoulders, and, for all the blistering heat of the plains, "The Caravanner" smiled broadly. Here is Bodie's view of the ancient spoof and of Indian magic in general:—

"While in India I was naturally interested in my 'kindred spirits,' the fakirs, of whom I had heard and read so much ere setting foot in their country.

"Like many other conjurers who visited India before me, I was determined to probe the mystery of the famous rope trick, which was reported to be in the repertoire of certain fakirs.

"The fakir, it has been stated, makes a length of rope stand right in the air, while up it climbs a little native boy, who, arrived at the top of the taut rope, flings from him an assortment of articles emanating apparently from nothingness.

In the course of my itinerary I induced many of the fakirs to give me samples of their 'business,' and with quite a number of them I actually exchanged tricks. Some of the simple, time-honoured tricks I gave to them they regarded as better than their very best.

"Having ingratiated myself with a fakir, I would ask him to tell me in confidence how the famous rope trick, if there was such a thing, was produced; but the invariable reply, accompanied by a shake of the head, was 'No boro, sahib,' which was tantamount to saying that the rope trick is an illusion.

"The Indian basket trick I also took the trouble to investigate. This is performed. I saw it, and unravelled the mystery, if mystery it really can be called. My suspicion that this was worked by means of duplicate boys was confirmed by investigation, and also by the confession of a fakir with whom I became somewhat 'pally.'

"Though the trick looks ever so clever and mysterious, it is simplicity itself, and is really so ancient that in explaining it away I feel I am guilty of neither discourtesy nor disservice to the conjuring fraternity at large.

"Into the bell-shaped basket the fakir puts a little native boy. He lies inside in a recumbent position, with his head and feet tucked up into the bulge on each side.

"When the crowd sees the fakir run a sword through the basket, it naturally concludes that the boy cannot be inside. But he's there all right, and, although the fakir seems to jab in his sword at random, he is really very careful about the business.

"The boy, of course, has, according to the fakir, disappeared into nothingness, and presently at his call a little fellow pushes his way through the crowd to the inner circle with a little ecstatic shriek to announce his 'return.' I said 'a,' not 'the' little boy, for the truth is that there are two boys on the job. The first boy is still in the basket, and native boys are so much alike that the spectators are completely deceived, and marvel at the sorcery.

"If, in seeking to probe the mystery, you asked for a peep into the basket after it has been jabbed by the sword, the fakir would become furious. To guard against such an eventuality he always makes the basket trick the final act in his programme, and departs with the basket on his shoulder, with the intention of releasing the little prisoner in some secluded retreat.

"Compared with the repertoire of many of our British experts, the efforts of the average Indian fakir are crude, clumsy, and amateurish. I say that deliberately, in spite of the mantle of mysteriousness in which the Oriental trickster has gowned himself.

"It may be within the memory of some of your readers that a number of Indian fakirs were brought to London to give performances. Their visit, I may say, was a dismal failure. Personally, I should back a first-class British conjurer against an Indian fakir any day.

"The fakir relies chiefly on the 'atmosphere' he creates by the weird music he draws out of a pipe, whereas the Britisher depends solely on the quickness of his brain and the adroitness of his movements.

"I also encountered many snake-charmers in the course of my itinerary, and at Lahore induced one of the strange cult to part with the secret of the profession.

"It is the general belief that Indian snake-charmers work with reptiles from which the poisonous fangs have not been extracted. Generally speaking, such is not the case. Except in very rare instances, the fangs are always carefully removed before public performances are given.

"With regard to the exceptions, however, I have vivid recollection of one snake-charmer who paid the extreme penalty for his intrepidity in working with a snake from which the fangs had not been extracted.

"This fellow appeared opposite the entrance to the hotel in which we were staying in Lahore. I watched his performance from our sitting-room window. This unhappily was of short duration, for, bitten unexpectedly by the snake, the charmer collapsed dead, rigid and motionless, on the roadway. One would have thought he had succumbed to a powerful electric shock.

"The snake that had thus destroyed its master was a cobra, the most deadly of all snakes.

"Despite this grim experience, I was enamoured of the possibilities of adding snake-charming to my entertainment, and at the first opportunity bought a fangless reptile. I paid 10s. for it at Lucknow. Of course, knowing the fangs had been removed from my snake, I had no fear of being the principal of a tragedy similar to that I have just described; but, like the cunning fellow I am, I kept the harmlessness of my snake a secret, and encouraged the belief that it was highly dangerous.

"Only my native servant and I knew that the fangs had been extracted from my cobra, and, in accordance with my wishes, he kept this intelligence to himself.

"Here let me explain that the little tongue which is seen to shoot out of the snake's mouth when the charmer is at work is really perfectly harmless, but a bite from a cobra whose fangs have not been cut kills a man in half a minute and a horse in two minutes.

"You can, therefore, visualise the sensation caused by the introduction of a cobra into my domain. "Wind up" is but a tame description of the situation produced. My wife and the other ladies of my company were in a veritable frenzy of alarm and excitement. By the former I was boldly denounced for my foolhardiness. No one would go near the reptile, and, of course, that was just as I wished.

"Time and again Mrs. Bodie implored me to get rid of the 'dangerous' creature, but I was adamant. In the end, however, the cobra got its quietus in mysterious fashion. I have a strong suspicion that my native servant surrendered to the entreaties of my wife, and destroyed it.

"At all events, the snake was one morning found dead from suffocation. Francis, my Indian servant, brought the sad news. If he was the culprit he certainly was a good actor, for his distress was touching to behold.

"That Francis was bribed by Mrs. Bodie to kill the cobra is my firm belief, but she, just like a woman, denies the impeachment even to this day."

The Chiswick Urban District Council are again making arrangements to admit the public to their river promenade and meadows (known as Duke's Meadows) to view the boat race to-day (Saturday). An excellent view of the race is obtainable from the newly constructed terraced promenade, where there is accommodation for over 15,000, and those who desire to see the finish of the race can get an uninterrupted view to the west of Barnes Bridge. Prices of admission: Adults, 2s.; children, 1s.

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* * *

STILL POPULAR.

Charming Jenny Dean, a member of the "Super-Optimists" Co., reports that she is experiencing continuous success with "Say It With a Ukulele," "Hugo," and "A Smile Will Go a Long, Long Way." These fine panto. winners seem to be increasing in popularity every day.

* * *

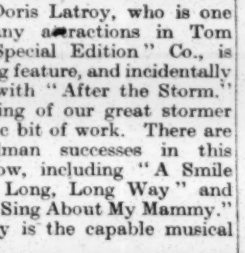
CHARMING ARTIST.

"California, Here I Come" and "From One Till Two" have both been very big panto. winners for delightful Dorothie Vivian, the popular mezzo-soprano, who has been playing principal boy with Chas. Linton's "Sinbad" Co. Miss Vivian has been re-engaged for the summer season in concert party at North Berwick, and announces her intention of continuing with the best of all tonics—Feldmanism!

* * *

EDNA LATONNE.

The impersonation of the "stronger sex" (perhaps we'd better say "male sex" to dispel all doubts) necessitates, as every artist knows, more than an average amount of skill and personality. Edna Latonne possesses these valuable qualities, and for this reason her act is always interesting and enjoyable—and, be it said, marked by bright and catchy numbers. Miss Latonne recently produced "Let Me Be the First to Kiss You Good-morning" at the Hulme Hippodrome, Manchester, and scored a terrific hit with this number (one of our latest and most charming). She is more than delighted with its success, as her reports clearly show.



AFTER THE STORM

EVERYBODY PLAYS, SINGS, AND DANCES THIS WORLD-BEATER!

WATCH THESE THREE NEW STORMERS!

EV'RYBODY LOVES MY BABY

WHERE WERE YOU?

MISSISSIPPI MOONLIGHT

ESTABLISHED WINNERS!

JEALOUS

LET IT RAIN

SHADOWLAND

LET ME BE THE FIRST
TO KISS YOU GOOD-MORNING

ONE MILLION TIMES A DAY

WHERE'S MY SWEETIE HIDING?

I'VE GOT A FEELING FOR OPHELIA

FELDMANISMS FROM EVERYWHERE.

TWO WINNERS.

Mabel Lait, the talented leading lady of "The Barnstormers" is featuring "When You and I Were Twenty-one," and "You're In Love With Ev'ryone," her sweet voice being heard to delightful advantage in these charming numbers. Alfred Sirota, the popular and able musical director, is also an accomplished vocalist, and joins with Miss Lait in the refrains of these lilting numbers. Both are proving terrific hits.

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BOB BARLOW.

Few present-day ballads have such a direct "human appeal" as is revealed in that great Feldman winner, "Big Brother." Vocalists all over the country are featuring this beautiful song with terrific success, and Bob Barlow, whom you see here, is one who is earning golden opinions for his delightful rendering. Mr. Barlow is a leading member of "Shavings" Co. and "Big Brother," featured by him, is one of the outstanding hits of this bright show. He has also taken up "One Million Times a Day," and a number of the lighter order in "Fun On the Farm."

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A KEEN FELDMANIST.

Captivating Peggie Lawson, who has now joined the cast of "What's That?" revue, has been Feldmanising with big success in pantomime. Her leading hits were "Say It With a Ukulele" and "A Smile Will Go a Long, Long Way," two popular numbers which this clever artiste worked to excellent advantage.

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GOOD "NEWS."

Paul Zaharoff and his new Empire Band, who, as announced last week, are featuring "After the Storm" with outstanding success in Dick Ray's "Evening News" revue, have a fine batch of our latest hits in process of rehearsal. Among the big winners to be introduced shortly into "Evening News" are "Jealous," "In Shadowland," "In a Little Rendezvous," "In Love With Love," and "I'm Gonna Bring a Watermelon."

A HAPPY IDEA.

"Popular Dances," every Wednesday and Saturday, in a magnificent new Dance Hall, constitute the latest enterprise on the part of Mr. Henry J Buckland, the well-known and genial manager of Crystal Palace.

The Crystal Palace Dance Orchestra, under the able direction of Mr. W. W. Grant, is all that could possibly be desired, and it is a tribute to the popularity of Feldman winners that the programme is practically an all-Feldman one. The firm's leading hits are being featured by Mr. Grant and his talented Band, these including: "After The Storm," "Jealous," "Where's My Swectie Hiding," "Please," "In Shadowland," "Let It Rain," and others too numerous to mention.

The Ballroom fully justifies its description of being the most spacious, comfortable, and up-to-date in South London, and Mr. Buckland is to be warmly congratulated on his very happy idea.

AN AID TO SUCCESS.

A well-known and popular artiste, in paying tribute to the powers of Feldman numbers, expresses the opinion that success is gained, not through the singer but through the songs. While many of our readers will disagree with this view it will be admitted that the songs have a very great deal to do with the aforementioned success, and the fact that Feldman numbers have helped, more than anything else, to put many artistes in the forefront, has been proved time and time again.

B. FELDMAN & CO.

FELDMANISM—*HOLDS THE HITS!*

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